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ARTS *QUARTERLY*

VOLUME XXXII ISSUE 4

NEW ORLEANS MUSEUM OF ART

OCTOBER/NOVEMBER/DECEMBER 2010

Great Collectors/ Great Donors: The Making of the New Orleans Museum of Art, 1910-2010

BY E. JOHN BULLARD
Director Emeritus



William Adolphe Bouguereau
(French, 1825-1905)
Whisperings of Love, 1889
Gift of Mr. and Mrs.
Chapman H. Hyams, 1915

(article begins on page 6)

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FROM THE DIRECTOR



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I'm delighted to have this opportunity to communicate with all of you through the *Arts Quarterly* director's column. My first five weeks at NOMA have been filled with opportunities to learn about the museum. Not surprisingly, the collections are rich and

varied, the trustees are committed to excellence, and the staff is dedicated, having persevered under extraordinary circumstances. Externally, the rich culture of New Orleans and the city's commitment to its educational and cultural institutions have convinced me that the city and the region will be at the center of a new era at the museum and an integral part of NOMA's potential. The museum is an institution rich with tradition but poised for innovation. Its success is due in no small measure to the tenure of John Bullard, who for more than thirty-seven years led the institution, dramatically growing its collection, expanding its real estate and reach, and securing its long-term viability.

At a time when museums across the country are redefining their roles in their communities, NOMA is uniquely positioned to be a regional and national leader. A museum of the twenty-first century should serve as a locus for cultural activity—a place where art, culture, and timely issues converge in meaningful ways. Through outreach and engagement, NOMA seeks not only to be relevant to the community, but to be a catalyst, supporting the cultural renaissance of the city as we continue to rebuild and renew. In the coming months, we will be rethinking our programs and offerings and examining ways in which we can partner with cultural institutions locally, regionally, and nationally, so that we provide the very best cultural experience to the people of New Orleans. The museum will be a laboratory for engagement—a place where a public conversation about art and culture unfolds and reaches into the city as a whole, a place where the city is both inspiration and audience. In this column, I will share with you our plans and priorities as we begin to shape the future of the museum.

This year NOMA will celebrate its one hundredth anniversary and it will be a year to remember. We kick off our centennial festivities this fall with a major new exhibition, the annual Odyssey Ball, and events for the entire family. It's a time for celebration, to be sure. Yet it's also a time for reflection, about the museum's distinguished past and its promising future.

This issue of *Arts Quarterly* details many of the events taking place at the museum this fall, but it also reflects on our legacy, beginning with Director Emeritus John Bullard's introduction to our first centennial exhibition. *Great Collectors/Great Donors: The Making of the New Orleans Museum of Art, 1910-2010* focuses on twenty-seven patrons whose generous gifts have transformed NOMA's collection. The exhibition will offer a fascinating overview of the museum's collection and the unique individuals who made it possible for us all to enjoy these works.

NOMA's Forty-Fifth Odyssey Ball will serve as the premiere for *Great Collectors/Great Donors*—a fitting parallel to the very first Odyssey Ball, which showcased the art collection of Mr. and Mrs. Frederick M. Stafford (the Staffords' extraordinary collection is among those featured in the centennial show). Inside *AQ*, you'll find important preview information for the November 13 event, which our committee members are working tirelessly to plan. The theme for this year's ball—"Art Lives"—resonates with our mission as we embark on this dynamic new phase of NOMA history.

Beyond the ball, you'll find many opportunities to visit the museum in the coming months, from guided tours to book clubs and family art activities to encounters with local artists. Come see what's new at NOMA and help us celebrate our centennial year! We hope you will visit and visit often. ■

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*Articles appearing in any issue of *Arts Quarterly* do not necessarily reflect the opinion of the staff or the board of trustees of the New Orleans Museum of Art.

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Great Collectors/ Great Donors: The Making of the New Orleans Museum of Art, 1910-2010

BY E. JOHN BULLARD
Director Emeritus

When the Isaac Delgado Museum of Art opened its doors on December 16, 1911, it owned just eleven works of art. The founder—sugar factor and philanthropist Isaac Delgado—was not an art collector himself, but had been convinced by friends that a city of New Orleans's size and commercial and cultural importance required a fine arts museum. Therefore he donated \$150,000 for the construction of a building for such a purpose in City Park, making it only the third such museum in the South. Known since 1971 as the New Orleans Museum of Art, today Isaac's neo-classical pavilion has grown to thirteen times its original size and possesses a permanent collection of world art numbering over 35,000 works.

The inaugural exhibition for the opening of the Isaac Delgado Museum of Art consisted of over 400 paintings and other artworks lent by local collectors, plus plaster casts of famous antique and Renaissance sculptures purchased by individuals and organizations for display in the Great Hall. Since art purchase funds were scarce, the new Museum from the first had to depend on the generosity of collectors to assemble a permanent collection. The enthusiasm generated by the opening of a building dedicated to the visual arts led a number of the lenders to the inaugural exhibition to donate individual works or entire collections, establishing a tradition that continues today.

To begin the celebration of NOMA's centennial, a special exhibition has been organized to examine the pivotal role played by private collectors in not only the growth of the permanent collection, but in creating its essential character by supporting specific areas of world art. Needless to say, hundreds of people have generously donated artworks to the Museum over the years. *Great Collectors/Great Donors: The Making of the New Orleans Museum of Art, 1910-2010* focuses on just twenty-seven of these individuals or couples who have played a transformative role in setting new directions for the future growth of the collection.*

The exhibition begins with four New Orleans collectors, all lenders to the 1911 inaugural exhibition, who gave or bequeathed their collections in the first decade of the Museum's existence, thereby setting an early precedent for the presentation of Chinese art, French painting and sculpture, Louisiana art, and the decorative arts. The first of these gifts came from **Eugenia Uhlhorn Harrod**, widow of Major Benjamin M. Harrod, one of the Delgado Museum's original trustees. In memory of her husband, Mrs. Harrod first gave in 1913 twelve American and French paintings, including two works by Richard Clague, the father of Louisiana landscape painting. The following year, Mrs. Harrod donated fifty-six pieces of American, French, and English silver, including a number made by Hyde and Goodrich of New Orleans, which formed the nucleus of the Museum's decorative arts collection.

The second major collection was the 1913 bequest of **Morgan Whitney**, scion of the local banking family, of 145 examples of Chinese jade and hardstone carvings and porcelains. The jades date from the Ming and Qing



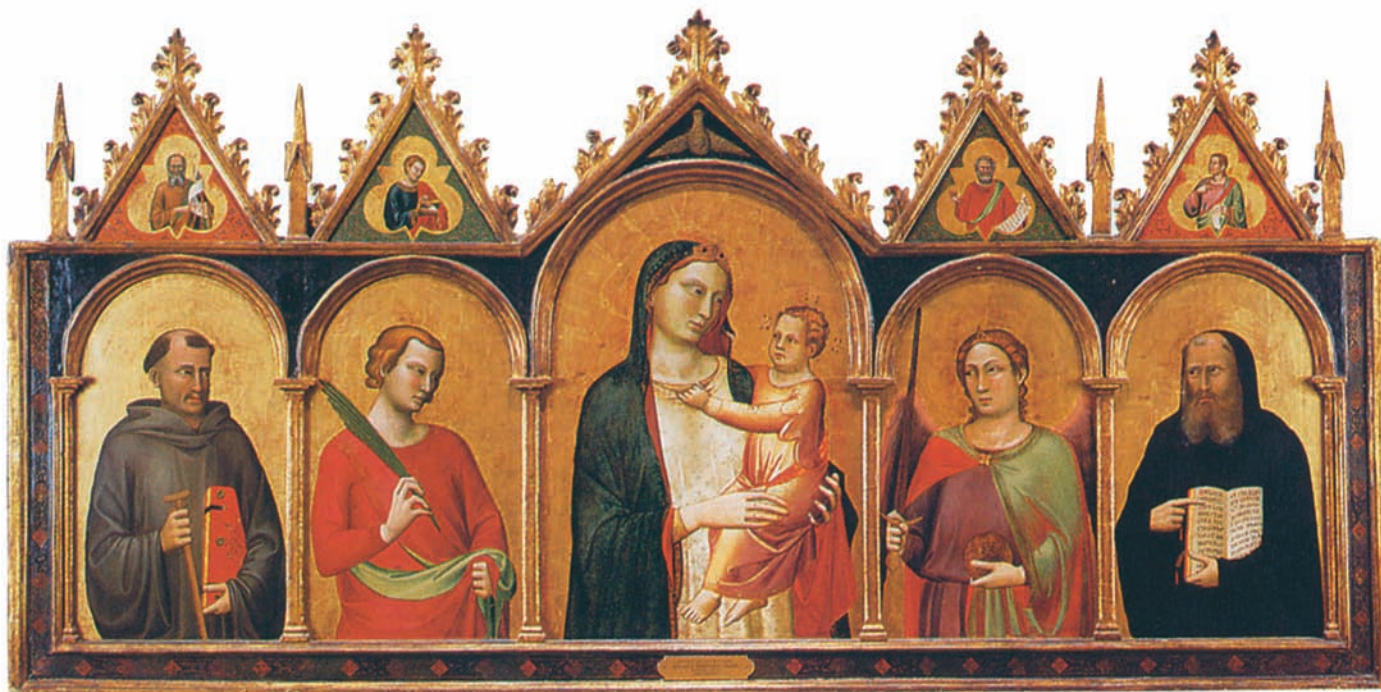
Qing Dynasty, China, 1644-1911, *Pouring Vessel*, eighteenth century, carved nephrite, Bequest of Morgan Whitney, 1914.58

Dynasties and were acquired in great part from Tiffany & Co. Whitney did not take an active role in business, instead studying art at the Ecole des Beaux Arts in Paris and becoming an accomplished photographer, horticulturist, and collector. From this initial gift, the Museum's collection of Asian art would greatly expand with a series of major gifts beginning in the 1980s.

In 1915 the Museum received the most important art donation of its first forty years, the gift of **Mr. and Mrs. Chapman H. Hyams** of thirty-six nineteenth-century paintings and five sculptures by French Barbizon and Salon artists, together with works by the Munich Group. In the late 1880s, Mr. and Mrs. Hyams began collecting paintings by some of the most popular academic artists of the French School, such as Bouguereau and Gérôme. By the early twentieth century, with the triumph of the French Impressionists and the rise of modern art, tastes were changing and the artists admired by Mr. and Mrs. Hyams were out of fashion. However, at the Delgado, the Hyams Collection was displayed with great pride in a gallery of its own and has remained on view ever since, unlike at other larger museums where such works were banished to the storage rooms and even sold. In the past thirty years the wheel of fashion has come around and these artists once again command high prices and are eagerly sought by collectors and museums. The Hyams Collection became the cornerstone of the Museum's French collection, which would expand to a full historical survey after 1975 with a continuing series of purchases.

The fourth significant art collection to come to the Delgado in its first decade was the 1916 gift of **Alvin P. Howard** of a small group of ancient Greek vases and, more important, nearly one hundred examples of ancient Roman glass vessels. These works formed the cornerstone of the Museum's now encyclopedic glass collection. Between 1897 and 1910, as a student of archaeology, Alvin traveled in south Russia and the Near East with his father, Frank T. Howard, the president of the Louisiana State Lottery, and acquired objects at various excavation sites. Some of the finest examples of ancient glass were purchased from Louis Comfort Tiffany, whose New York studio was then creating a modern interpretation of iridescent Roman glass.

* Much of the information for this article comes from Prescott N. Dunbar's comprehensive history, *The New Orleans Museum of Art: The First Seventy-Five Years* (LSU Press, 1990), available in the Museum Shop.



Follower of Bernardo Daddi (Italian, Florentine, 1312-1348), *Madonna and Child with Saints*, circa 1340, tempera and gold leaf on linden wood, The Samuel H. Kress Collection, 1961.60

Sadly, the Howard gift was the last important collection to come to the Museum for forty years. This period of stagnation was due in great part to the pervasive influence of artist/educator Ellsworth Woodward, who was both a founding trustee and acting director of the Delgado Museum from 1925 to 1939. As first chair of the Newcomb College Art Department and head of the Art Association of New Orleans, Woodward controlled much of the visual arts activity in New Orleans and the South for half a century. An accomplished painter and watercolorist working in a modified impressionist style, Woodward believed that the Delgado Museum's primary role should be to exhibit, promote, and acquire works by local and regional artists. He had no interest in building a collection of historical art. During these decades, the Museum did not employ a professionally trained curator, who could have provided the expertise to develop such a collection. With a board of trustees nominated by the City Park Improvement Association and the Art Association of New Orleans, and with minimal operating funds provided by the City of New Orleans, no effort was made by the Delgado board or Woodward to raise funds to increase the staff or purchase important artworks.

Sadly, Woodward's conservative taste and negative opinion of modern art alienated the most important art collector in New Orleans. Sugar magnate Hunt Henderson formed the first collection in the South of the French Impressionists, with multiple examples by Monet, Renoir, Degas, and others. Henderson was an original trustee of the Delgado and generously lent his collection for the opening of the Museum. But once Henderson became interested in avant-garde artists like Picasso, Braque, and Georgia O'Keeffe, Woodward told him that he was wasting his money on worthless daubs. Henderson resigned from the board and still had not reconciled with the Museum by the time of his death in 1939, just four months after Woodward's demise.

It was not until after World War II that things began to change at the Delgado Museum due in large part to the board finally hiring in 1948 its first professionally trained, full-time director, Alonzo Lansford. Lansford's youthful enthusiasm and broad art knowledge quickly reinvigorated the Museum and attracted many new patrons, resulting in numerous individual gifts including the first work by Edgar Degas, a bronze *Horse* from the artist's New Orleans relatives. By far Lansford's greatest accomplishment was securing the donation of two significant art collections for the Museum, both from outside of Louisiana.

Probably the greatest collector of Italian Old Master paintings in American history was the five-and-dime store tycoon **Samuel H. Kress**. While building a nationwide chain of stores, Kress became an avid collector of Italian art, eventually assembling a collection of several thousand paintings and sculptures. Kress decided early on to donate his collection to the public and created a foundation in 1929 to carry out his plans. He made a number of individual gifts beginning in the 1930s, including three to the Delgado, which were its first Old Master paintings of importance. With the 1941 opening of the National Gallery of Art in Washington, D.C., hundreds of Kress's finest works went on public view. However, the National Gallery could not possibly accommodate the entire Kress collection, so a program was developed to distribute smaller groups of paintings to museums across the country, the only criteria being that there had to be a Kress store in the recipient museum's city. Altogether, 776 works were given to eighteen regional art museums, including the Delgado, which received twenty-nine paintings (in addition to the three previously donated). Ranging in date from the fourteenth to eighteenth century, the Kress gift to New Orleans provided a survey of the development of the Italian School, with works by many famous masters including Lotto, Veronese, and Tiepolo.

Lansford negotiated for two years for this gift and the foundation required the Delgado to make major improvements to its facility, including air-conditioning the entire building. The Kress Collection went on view in a newly renovated suite of galleries in 1953, with actual title passing to the Museum in 1961. The Kress donation was a unique opportunity for the Delgado Museum, which would never have been able to purchase such a collection. It remains today the cornerstone of the Museum's presentation of European art.

The other important gift secured by Alonzo Lansford was a comprehensive collection of world glass, from ancient Egypt to the nineteenth century, assembled by **Melvin P. Billups**, a railroad executive living in New York. In 1954, Lansford learned of Billups's southern connections—he was born in Mobile, while his wife Clarice was from New Orleans—and so he began to court the collectors to convince them that the Delgado would be an appropriate home for their collection. Finally convinced, Billups began deeding his collection to the Museum in 1955 with the completion of the gift upon his death in 1969. One of the most important private glass collections in the country, it numbered over 3,000 objects. With the Billups trove as a foundation, subsequent purchases and gifts, particularly from Hugh J. Smith, Karen and Louis S. Harris, John W. Lolley, Marianne and Isidore Cohn, Jr., and Jack M. Sawyer, have brought the glass collection up to the contemporary period, making it one of the most comprehensive in the United States.

The 1960s proved to be an exciting decade of collection growth for the Delgado. This period of acquisition was achieved under the inspired leadership of James B. Byrnes, director from 1961 to 1972. This also was a period of economic growth for New Orleans, which encouraged many people in business, law, and medicine to begin to collect art in a way that had not been seen in the city since around 1900. Byrnes cultivated these new collectors and advised them on their purchases. This was a time for major change at the



Italy (Island of Murano, Venice), *Ewer*, circa 1500-1550, colorless non-lead glass; freeblown, applied, tooled, and polychrome-enamelled, Gift of Melvin P. Billups in memory of his wife, Clarice Marston Billups, 1969.84



Pierre Bonnard (French, 1867-1947), *La Revue Blanche*, 1894, gouache on paper, Gift of Mr. and Mrs. Frederick M. Stafford, 1976.421

Museum: new professional staff were hired, an important work by Edgar Degas painted in New Orleans was acquired by public subscription, the Women's Volunteer Committee was formed and the first Odyssey Ball was held (providing for the first time a steady source of art purchase funds), funds were raised to expand the museum building, and the institution's name was officially changed to the New Orleans Museum of Art.

Six great collectors who made dramatic changes in the development of the permanent collection became involved with the Museum in the 1960s. Their first art gifts were made in this decade, although the bulk of their donations would be given or bequeathed in subsequent years. In my opinion, the most significant collectors for the future direction of the Museum were **Mr. and Mrs. Frederick M. Stafford**. European by birth, Fred was a financier and private banker living in New York and Paris, while his wife Mimi was a native New Orleanian whose sister-in-law, Mrs. Frederick Mueller, was the founding chair of the Museum's Women's Volunteer Committee. The Staffords had formed a collection which was like a mini-museum, covering practically the entire history of Western art from ancient Egypt and Greece to twentieth-century modern masters, as well as the arts of Africa, Asia, and Oceania. In fact, the title of the 1966 exhibition of the Stafford Collection, *Odyssey of an Art Collector: Unity in Diversity, Five Thousand Years of Art*, gave the name to the Museum's annual ball. The breadth of the Stafford Collection gave the Delgado's trustees, staff, and patrons an idea of a possible future for the Museum—to aspire to present the broad scope and diversity of world art. The Staffords have encouraged that direction by the long-term loan and gift over the decades of major works from a variety of time periods and cultures.

In 1961, New Orleans's grand dame and civic leader **Edith Rosenwald Stern** became a trustee just as Jim Byrnes became director. With his encouragement, Edith

* Between 1911 and 1972, the Museum acquired 4,626 works of art. Since 1973, 31,069 more works were added to the collection for a current total of 35,695.



Circle of the Master of Calamarca (Lake Titicaca School, Bolivia), *Archangel with a Matchlock Gun*, Salamiel Paxdei (Peace of God), late seventeenth century, oil on cotton, Museum Purchase and Gift of Mr. and Mrs. Arthur Q. Davis and the Stern Fund, 1974.278

began to collect Geometric and Op art, in great contrast to her antique-filled Palladian-style mansion. While many of these works remain on public view today at Longue Vue House and Gardens, she gifted her finest Vasarelys and her great 1926 Kandinsky to the Museum. She also became the strongest advocate for a new collecting direction for the Museum, suggested by her son-in-law Tom Hess, longtime editor of *Art News*. With limited purchase funds, Hess recommended that the Museum should concentrate its resources in forming an Arts of the Americas Collection, which would survey the underappreciated art produced in North, Central, and South America from the pre-Columbian period to the present. The 1960s was a period when important pre-Columbian art was flooding into the United States, much passing through the port of New Orleans, and important collections were being formed around the country by both individuals and museums. With a matching grant from the Ella West Freeman Foundation, the board approved this new direction and Byrnes rapidly assembled a stellar group of pre-Columbian works principally from Mexico and Central America. Edith Stern became fascinated by the colonial arts of Spain's American colonies. In partnership with another Museum trustee, architect Arthur Q. Davis, Edith purchased a great collection of Peruvian Colonial painting in 1970. After conservation it was part of a special exhibition presented in Brooklyn and New Orleans and then was placed on long-term loan to the Museum. The Stern-Davis Collection was eventually acquired in 1974 through purchase and gift to become the cornerstone of the Spanish Colonial section of the Arts of the Americas Collection.

The 1960s saw the start of the lifetime commitment of four great women to the Delgado Museum as volunteers, trustees, and donors. Together three made significant contributions to the Museum's collection of twentieth century art, by both modern masters and contemporary artists, while the fourth gave the Museum a totally different collection. The first was **Muriel Bultman Francis**, a New Orleans native who had lived in New York for many years before returning home in 1960 to

run the family business. Her father, A. Fred Bultman, Jr., had been a Delgado trustee in the early 1940s and her brother Fritz was a well-known artist in New York. She was elected a Museum trustee in 1961 and was the first woman to serve as board president in 1968-69. Muriel made her first art purchases in 1937 while still living in New Orleans, with paintings by Claude Monet and Odilon Redon. After establishing herself in New York City in 1945 as a public relations representative for classical musicians, Muriel continued to collect, particularly European surrealists (Ernst, Miro, Magritte), artists of the New York School, whom she knew through her brother (Hofmann, Smith, Baziotes), and French artists (Degas, Renoir, Braque, Matisse). She had the keen eye of a connoisseur and loved works on paper, eventually acquiring eight examples by Ingres and four by Redon. While her first gifts to the Museum were made in the early 1960s, the bulk of her collection came as a bequest in 1986.

The second of the women collectors was **Mrs. P. Roussel Norman**, known to all as Sunny. A native of Houston, this ebullient person moved with her family from her husband's hometown of Morgan City, Louisiana, to New Orleans in 1957. She was soon actively involved in many arts organizations, becoming a trustee of the Delgado Museum in 1964. Sunny loved art of all types and particularly enjoyed supporting young artists at the beginning of their careers. Once on the Museum's board, she was always supportive of new collecting directions, purchasing and donating works with the advice of the director and curators. This was true with pre-Columbian and African art and later photography and contemporary glass. Like Muriel Francis, Sunny had a preference for works on paper, acquiring a great range of works, from a sixteenth-century engraving by Pieter Bruegel the Elder to drawings by Klimt, Gauguin, Picasso, Avery, and O'Keeffe. Over the years, Mr. and Mrs. Norman donated hundreds of works of art to the Museum, combining a sense of high quality with diversity of taste.

The third woman was **Mrs. John N. Weinstock**, who joined the board of the New Orleans Museum of Art in 1977, although she and her late husband had made their first art gifts to the Museum in the late '60s. Joel Wise Weinstock was born and raised in New Orleans. After receiving her degree from Smith College, she spent a year in Paris at the Sorbonne and discovered contemporary French prints in the galleries of the Left Bank. After marrying and living in Chicago, the Weinstocks settled in New Orleans where Joel became a private dealer in contemporary prints, helping to build collections in the city. Over the years Joel Weinstock has given hundreds of prints to the Museum by artists such as Giacometti, Renoir, Moore, and Rouault. Her passion for prints prompted her to establish an endowment fund for future purchases in this area.

The fourth of the remarkable quartet of women was **Shirley Latter Kaufmann**, who joined the board in 1962, serving as president in 1978-79. While personally interested in American watercolors and drawings, she made possible the gift of her family's extraordinary collection of English and Continental portrait miniatures. Begun in 1921 by her father, Harry Latter, prominent real estate broker and developer, the collection had a major spurt of growth in the late '50s when Latter and his daughter lived in London with access to scholars and dealers. The Latter-Schlesinger Collection eventually numbered 347 miniatures, surveying the entire history of this special medium with examples by all of the major masters. The collection was gifted to the Museum in 1974 and installed in a specially designed gallery in 1979, funded by Shirley as well.



Pablo Picasso (Spanish, 1881-1973), *Woman in an Armchair*, 1960, oil on canvas, Bequest of Victor K. Kiam, 1977.299

One of my first duties after becoming director of NOMA in April 1973 was to produce an analysis of the permanent collection and develop a new art accessions policy which would aid the trustees and staff in setting acquisition priorities and guiding future growth. Due to the scarcity of purchase funds, an important part of this study was to access the private collections in New Orleans, hopefully an important source of future donations. Fortunately, over the next thirty-seven years, there would be an acceleration of donations to NOMA, with the size of the collection increasing seven times in size.*

Certainly one of the most important collections ever donated to NOMA came in 1974 as the bequest of **Victor K. Kiam**. Raised and educated in New Orleans, Kiam moved to New York City in the 1930s to seek his fortune on Wall Street. His considerable success over the years enabled him to acquire paintings and sculptures by the great modern masters, together with superb examples of African and Oceanic sculptures, all beautifully displayed in a Park Avenue apartment. Although pursued by a number of New York museums, Kiam realized that his collection would be more highly appreciated in a smaller museum like NOMA, where each of the works would be stars and always be on display. Although half the collection eventually had to be released to Kiam's family to settle his estate, the Museum received the seventeen finest paintings and sculptures by some of the greatest European masters of the twentieth century, often in multiple examples: four Miros, three each by Picasso and Dubuffet, two each by Giacometti and Braque, plus works by the Americans Calder, Pollock, and Francis. Just as this group of works transformed NOMA's collection of modern art to one of national importance, Victor's 180 African and Oceanic sculptures of prime quality elevated NOMA's holdings in these areas to the top level.

The decorative arts—furniture, silver, ceramics, glass, etc.—have always been appreciated in the South, where great pride is taken in the furnishing of city residences and country houses. In the early years the Delgado Museum received a number of decorative arts donations,

beginning with Isaac Delgado's own bequest of his aunt Virginia's collection. None of these were of great importance until Melvin Billups's world-class glass collection. The next decorative arts collection of comparable value was two period rooms of eighteenth- and nineteenth-century American and Louisiana furniture and associated objects from the family of **Felix and Emile Kuntz**. Beautifully installed in 1979 in the Delgado building, the collection was arranged to give an idea of how an American family newly arrived in New Orleans in the years after the Louisiana Purchase might furnish their house. In the main drawing room, brought with them from the East Coast, this family would have high quality furniture from Boston, Newport, New York, and Philadelphia in Queen Anne, Chippendale, and Federal styles, while in a bedroom they would have purchased locally fine examples of furniture made by Louisiana craftsmen working in a French provincial style. Laid out in this manner, the Kuntz Rooms were an important addition to the Museum's Arts of the Americas Collection, bringing a more balanced focus by adding works from the United States.

The Billups and the Kuntz Collections signaled a serious and continuing commitment to the decorative arts. For the past twenty-five years this has been one of the fastest-growing areas of the collection, due in great part to an enthusiastic and knowledgeable curator of decorative arts, John Keefe, who has been unrelenting in the pursuit and encouragement of collectors. In fact, the tremendous growth of all areas of NOMA's permanent collection has been made possible by a group of highly professional and dedicated curators, who have aided in the formation and donation of many private collections to the Museum as well as in recommending works for purchase. Besides John, these indispensable curators have included, in European and American painting, Joan Caldwell, Edward Caraco, Sharon Stearns, Gail Feigenbaum, and Victoria Cooke; in Asian art, Stephen Addiss, Donald Wood, and Lisa Rotondo-McCord; in prints and drawings, Daniel Piersol and George Roland; in photography, Ron Todd, Tina Freeman, Nancy Barrett, Steve Maklansky, and Diego Cortez; in modern, contemporary, and self-taught art, William Fagaly, Alice Yelen, and Miranda Lash; in pre-Columbian and Native American art, William Fagaly and Paul Tarver; and of course in African and Oceanic art for over forty years, William Fagaly.

Months after arriving at NOMA, I was surprised to discover that there was a major collector of Japanese painting in the city. With Muriel Bultman Francis, I soon visited the Metairie home of **Dr. Kurt A. Gitter**, a young but already prominent eye surgeon, and his wife Millie and their four young children. Thus began for me a wonderful friendship and journey of discovery of the varied beauties of Japanese art of the Edo period (1615-1868). Kurt was raised and educated in the Northeast but, after two years of army duty in Japan, where he began collecting, he chose to settle in New Orleans, his wife's hometown. In 1976 NOMA organized an exhibition of one section of the Gitter collection—paintings by Zen monks and Nanga scholars—to be followed by two more exhibitions in 1983 and 2002 which surveyed the entire range of Edo painting. All three of these shows traveled to museums across America, helping to establish NOMA as a new center for Japanese art. Over the years Kurt has donated over 150 works to establish the Museum's own important Japanese collection, which has been supplemented with a steady stream of purchases and gifts from other collectors, most arranged by Kurt.

Beginning in 1973, NOMA began to methodically assemble a comprehensive collection of photography, an art form long neglected by collectors and museums. The Museum was on the cutting edge of the recognition of the legitimacy of photography and was able to purchase thousands of images for what now seems a modest investment. Just one example of the incredible inflation that has taken place in the value of photographs in the past thirty-seven years: one of NOMA's first acquisitions was nineteen vintage, postcard-size prints by André Kertész, costing \$100 each, \$1,900 for the group. Today, such rare works, if available, would fetch \$100,000 each. While the bulk of the photography collection in its first ten years was purchased, there were some small gifts, particularly from artists. NOMA's first great donation in this field was made by **Clarence John Laughlin**, New Orleans's own internationally acclaimed photographer. Over the years Clarence exchanged his prints with other photographs both famous and unknown, American and European, thereby assembling a large and important collection. In 1982-84, he gave to NOMA his entire collection of 402 photographs by 107 men and women. This gift was further enhanced following his death in 1985, with his bequest of nearly one hundred of his own marvelous images.

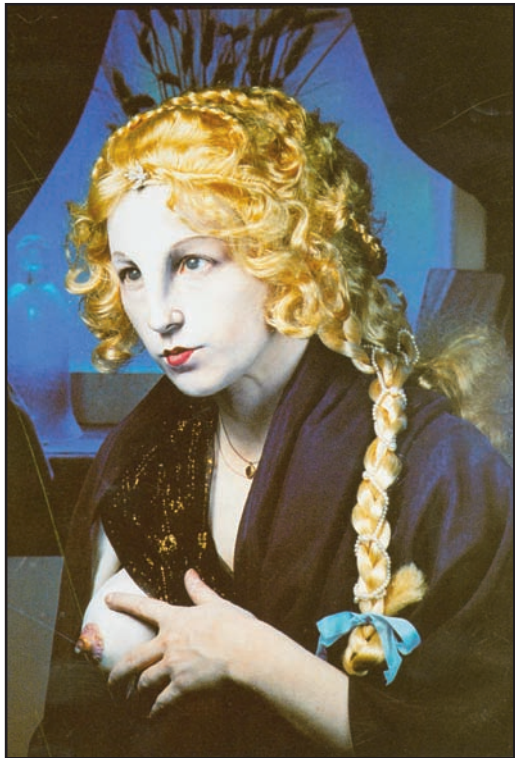
One never knows where the next great collector will come from. In 1979 NOMA presented a major exhibition of Haitian art organized by the Brooklyn Museum. One of the principal lenders was **Perry E. H. Smith**, who attended the opening in New Orleans. A relief aid coordinator for an international welfare agency, Perry was stationed in Haiti in the late 1960s and early '70s. While there, he began to collect dynamic and colorful Haitian paintings and sculpture, a native school of basically self-taught artists that emerged in the 1940s. Since his work kept Perry moving around the world, he had no place to display or store his collection, so he offered to place it on long-term loan to NOMA. Over the years he has generously given the entire collection to the Museum, nearly one hundred paintings and sculptures. There have long been strong historic and cultural ties

between New Orleans and Haiti, which makes the Smith Collection especially relevant to our Museum. It also is an important expansion of our Arts of the Americas Collection, extending it into the Caribbean.

Not every collector has great financial resources but depends instead on passion, knowledge, and luck to find important and rare objects. **Bert Piso**, from a Dutch colonial family in Indonesia, came to America after World War II, eventually settling in New Orleans where he was a traveling representative for a Brooklyn zipper company. During his business travels, Bert began to seek out works by the seventeenth-century Dutch Little Masters, finding them in antique shops in New Orleans and elsewhere, as well as in auctions and estate sales. Over the years he assembled a fine collection displayed in his French Quarter townhouse. Bert was elected to NOMA's board in 1980 but regrettably died before his first year of service. However, as a bachelor, he wanted his collection to remain together and so bequeathed it to the Museum. While the Museum already had a few examples of Dutch and Flemish paintings, the Piso Collection of several dozen works allowed us to devote two galleries to this great national school and served as a catalyst for future additions by purchase and gift, from such collectors as Mr. and Mrs. Henry H. Weldon, Dr. and Mrs. Richard W. Levy, and, of course, the Staffords.

NOMA's pioneering efforts in the field of photography and the opening in 1973 of Joshua Mann Paillet's A Gallery of Fine Photography, the first photo dealer in New Orleans, inspired a number of local individuals to collect photographs. Certainly the most important private collector in this field in the city has been **Dr. H. Russell Albright** and his late partner Michael Myers. First collecting contemporary painting and sculpture for their beautifully restored, historic French Quarter house, they became increasingly committed to contemporary photography, particularly large-scale color work. NOMA presented an exhibition of their photography collection in early 1991, featuring sixty works by such sought-after artists as Cindy Sherman, Robert Mapplethorpe, and William Wegman. Another exhibition of subsequently acquired works was shown at the Museum in 1998, demonstrating a continuing commitment to the cutting edge. The Albright Collection, now totally promised to the Museum, perfectly complements NOMA's holdings of earlier masters by adding many of today's best contemporary photographers.

Just as photography was discovered by collectors and museums as an exciting new field in the 1970s, public awareness of and enthusiasm for the work of contemporary self-taught artists (also known as outsider, folk, or naive) was rapidly developing at the same time. The southern United States has been a rich environment for these artists and many, like Clementine Hunter, were from Louisiana. It is rare to find a collector already prominent in one area of art who begins a new collection in a totally different area with the same passion and dedication. Such is the case of **Dr. Kurt A. Gitter**, who has been the driving force in the development of NOMA's Japanese painting collection. Inspired by a 1980 exhibition of Sister Gertrude Morgan at the Museum, Kurt and his wife, **Alice Rae Yelen**, became active collectors of self-taught art. With the same thoroughness that he devoted to the study of Japanese art, Kurt and Alice contacted scholars, curators, and



**Cindy Sherman (American, born 1954),
Untitled #225, 1990, Type-C color print,
Gift of H. Russell Albright, M.D.**



China, Tang Dynasty, Heavenly Guardian, eighth century, earthenware with sancai glaze, Gift of Robin and Randolph Richmond, Jr., 2000.501

collectors specializing in this field to learn as much as possible. Unlike the Japanese artists he favored, most of these self-taught artists were alive, so Kurt and Alice traveled around the country visiting them and acquiring their work. Gifts to NOMA over the past twenty years from the Gitters have vastly strengthened our collection of self-taught art, both in number, variety of artists and media, and quality.

NOMA has long been interested in building its non-Eurocentric collections, both historic and contemporary. In the arts of Africa, Asia, Oceania, and ancient America, Mimi and Fred Stafford's gifts over the years have pointed the way and set a high standard of quality. Major holdings of pre-Columbian art, particularly from Mexico and Central America, were acquired in the 1960s as the cornerstone of the Arts of the Americas Collection. Even more significant is NOMA's collection of sub-Saharan African art, which achieved national importance with the Kiam bequest in 1977. Again, the establishment of a gallery in New Orleans specializing in one area of art—in this case, Charles and Kent Davis's African art gallery, which opened in 1973—inspired a number of serious collectors by giving them access to high quality material in their own town. Many of these new collectors, including Francoise Billion Richardson, Robert Gordy, Sunny Norman, Nancy Stern, Russell Albright, Diana and Thomas Lewis, Barbara and Wayne Amedee, and the Davises themselves, have with their gifts over the years enriched and broadened the scope of the African collection.

In the past twenty years in the field of Asian art, four great collectors have either moved the Museum into new areas or transformed established areas by their donations. NOMA has had a small collection of Chinese art since soon after it opened, beginning with porcelains and jades from Morgan Whitney and subsequent gifts from the Staffords, Allan Gerdau, Jules Paglin, Melba and Moise Steeg, Robert Barron, and Jun Tsei Tai. In 1994 the Museum presented an exhibition of 125 Chinese blue

and white porcelains from **Dorothy and Robert C. Hills**, selected from a much larger and more diverse collection. The bequest of the entire Hills Collection in 2000 was a transformative event for NOMA's Asian collection, giving us an exceptional and large group of Chinese imperial wares, especially of the Qing dynasty. Of equal if not greater importance for our presentation of Chinese art has been the magnificent donation beginning in 2000 from **Robin and R. Randolph Richmond, Jr.**, of nearly 400 Chinese ceramics covering 5,000 years of production from the Neolithic to the Yuan dynasty. An exhibition of 150 of the finest works was presented in early 2005. The Richmond Collection is especially strong in tomb figures and animals from the Tang dynasty and refined vessels from the Song dynasty. The Hills and Richmond Collections, formed over several decades by native New Orleanians, complement each other and allow the Museum to present a nearly complete survey of China's extraordinary ceramic tradition.

While NOMA's interest in Chinese ceramics is of long standing, Japanese ceramics have been little collected. This radically changed in 1997 with the gift of the Imari porcelain collection of New Orleanians **Freda and E. Ralph Lupin**, formed over forty years. Dr. Lupin lived in England for two years for his military service and there purchased his first pieces of Imari—blue, red, and gold porcelain made beginning in the late seventeenth century for export to Europe, in competition with Chinese export wares. Imari has been particularly valued by English collectors and is found in most of the great country houses. The Lupins' Imari collection, numbering several hundred examples surveying the entire history of the ware, was appropriately displayed in their French Quarter townhouse, furnished with eighteenth-century English furniture. The Lupin gift of Imari gave NOMA a new interest in Japanese ceramics and subsequently we have acquired examples of historic folk ceramics as well as contemporary work by Living National Treasures and other ceramic artists.

Long missing from NOMA's collection have been the arts of the Indian subcontinent, an incredibly rich culture of several thousand years inspired by Hindu, Buddhist, Jain, and Islam religions. The Museum had only a few works from this tradition, again mostly from the Staffords. Beginning in 1990, with the generous support of **Dr. Siddharth Bhansali**, NOMA began to build a collection in this important area. Born in Mumbai, Sid moved to New Orleans in 1974 to establish his practice of cardiovascular diseases. He has been especially interested in the arts inspired by his own Jain religion, early Indian bronzes, and the underappreciated arts of village and tribal India. Sid has both lent and given the Museum many such art objects, as well as works from other traditions. With the support of Dr. Pratapaditya Pal, America's leading scholar of Indian art, Sid also has successfully inspired friends among private collectors and dealers to donate works to NOMA. After twenty years of Bhansali patronage, the Museum now has a gallery devoted to the arts of India with an impressive range of work.

Another important area of non-Western art underrepresented at NOMA—the arts of Native Americans in North America—finally achieved critical mass beginning in 2000 with the support of **Mercedes Bordelon Whitecloud** and **Thomas St. Germain Whitecloud III**. A New Orleanian of Chippewa descent,

Tom was chair of orthopedic surgery at Tulane School of Medicine from 1991 until his untimely death in 2003. He and his wife collected for forty years, acquiring nearly 500 objects from many different Native American peoples, both historical and contemporary in date. The collection is particularly rich in work from Louisiana and the Southeast and the areas of the Northern Woodlands and Great Lakes. NOMA organized a large exhibition, *Blue Winds Dancing*, with a catalogue of the Whitecloud Collection in 2007. With the many gifts and promised gifts from the Whitecloud family, the Museum now can present the art of Native Americans at the same high level of quality that it has for many years the pre-Columbian art of Mexico and Central America, thus adding another important dimension to the Arts of the Americas Collection.

The past twenty-five years have seen an enormous increase in the size and range of NOMA's collection of European ceramics. As curator of decorative arts, John Keefe has been actively building, primarily by purchase and some gifts, a comprehensive survey of Paris Porcelains from the many different factories that flourished from the late eighteenth to the third quarter of the nineteenth century. At the same time, the Museum has been fortunate to have received significant collections of Wedgwood from Irving Gerson, Meissen from Mr. and Mrs. Lloyd Hawkins, Sevres from Thomas B. Lemann, Faience from Elisabeth Danos Selley, and Belleek from Dr. William Zeiler, all but the last New Orleans collectors. Perhaps the most unusual and transforming ceramics collection given recently was of Palissy-style ceramics donated in 1997 by New York writer **Brooke Hayward Duchin**. This gift had a three-fold effect on ceramics at NOMA: it notably strengthened the already strong holdings of French wares; it added a new area with the inclusion of Palissy works produced in Portugal; and it expanded the English section with the addition of English Majolica. This gift provided the Museum with the most comprehensive public collection of Palissy-style ceramics in the United States.

While NOMA's decorative arts collection began in 1914 with the Harrod Collection of silver, little was added in the area of silver until the 1990s. Then two important gifts were received. First Elinor Bright Richardson gave the Museum her distinguished collection of English silver, with works by Paul Storr and other Georgian masters. Later in the decade, Paul J. Leaman, Jr., donated fine examples by Louisiana silver makers, such as Hyde & Goodrich, along with a choice selection of works by the great Russian jeweler Peter Carl Fabergé. However, the transformative event for NOMA's silver collection came about ten years ago with the patronage of **Jolie and Robert Shelton**, the country's preeminent collectors of Martele silver, the celebrated line of handwrought silver by Gorham, America's greatest silver company. The Museum presented a major exhibition of the Shelton Collection in 2001, which continues to grow and now numbers over 250 pieces. The collectors have donated to NOMA some of their finest pieces, giving the Museum the largest public collection of Martele, a unique focus for our silver collection.

It is appropriate that the exhibition of NOMA's Great Collectors/Great Donors should end with **Sydney and Walda Besthoff**, arguably the Museum's greatest donors in its first one hundred years. Certainly the beautiful five-



Henry Moore (British, 1898-1986), *Reclining Mother and Child*, 1975, bronze, Gift of the Sydney and Walda Besthoff Foundation, 1998.141

acre Besthoff Sculpture Garden adjacent to the Museum is the largest and most visible acquisition yet received. Drugstore tycoon Sydney Besthoff began collecting large-scale sculpture in 1973 when he purchased an office building to serve as his corporate headquarters, which included a monumental granite water sculpture by Isamu Noguchi on the plaza. He and his wife's interest quickly focused on twentieth-century sculpture, both large and small, and photo-realist paintings. In 1992, discussions began between the Besthoffs, NOMA, and City Park about the creation of a permanent, public home for the Besthoff Collection. The collectors generously offered to provide a significant number of large-scale sculptures (now numbering forty-eight out of the current total of sixty-one, by artists such as Maillol, Moore, Bourgeois, Botero, and Oldenburg) and the lead gift of construction funds. The Park would provide the land and the Museum would raise \$10 million to fund the construction and maintain it in perpetuity. The Besthoff Sculpture Garden opened in November 2003 to great acclaim. In addition to the Garden's sculptures, Sydney and Walda have given the Museum many works for display in the Museum's galleries, by artists like Calder, Boccioni, Rosenquist, and Arneson—together transforming NOMA's collection of modern and contemporary art. During the past century, the Besthoffs and NOMA's other great collectors discussed here, together with hundreds of other donors, have built a fabulous art collection for the citizens of New Orleans. As we celebrate our centennial, we gratefully salute these donors' foresight and generosity. ■

Great Collectors/Great Donors: The Making of the New Orleans Museum of Art, 1910-2010 is on view in the Ella West Freeman Galleries, November 14, 2010 through January 23, 2011.

The exhibition is sponsored by the **Sheraton New Orleans Hotel**.

Residents and Visitors: Twentieth-Century Photographs of Louisiana

BY JOHN H. LAWRENCE
 Director of Museum Programs,
 The Historic New Orleans
 Collection

Residents and Visitors: Twentieth-Century Photographs of Louisiana is the eighth collaborative exhibition drawn from the collections of the New Orleans Museum of Art (NOMA) and The Historic New Orleans Collection (THNOC), and the first to be based solely on institutional photographic holdings. The series of exhibitions began after Hurricane Katrina, and has examined thematic common ground of the fine arts collections of these two museums. Curators for this exhibition are E. John Bullard (NOMA), and John H. Lawrence and Jude Solomon (THNOC).

With over one hundred examples by eighty-two photographers on view, the exhibition offers not only glimpses of Louisiana and its people throughout the twentieth century—primarily in and around New Orleans—but also hints at the depth and breadth of each museum’s photography collection. Yet, with an incalculable number of photographs as part of Louisiana’s twentieth-century visual history, no exhibition of a hundred pictures can present itself as comprehensive. What can be put forth is a credible and honest attempt to represent many fine image makers falling within those dates, with the knowledge that some important images and photographers will still be left out due in part because such work is not currently in the collections of either institution.

Curators’ biases (particular to this exhibition and in general, as the canon of photographic history is rethought) also are considerations in viewing *Residents and Visitors*. Other variables in the mix are selections based on quality and condition, and whether to present typical or unusual works by a photographer.

The premise for the exhibition, photographs made by those who live or lived in Louisiana for their professional lives and those made by men and women

just passing through, might seem to portend pictures splitting along certain lines. One might wonder how those who spend relative moments of time in a place hope to make pictures as thoughtful as those photographers steeped for decades in the culture, the architecture, the humidity of Louisiana. A short answer might be that the visitors’ pictures are meaningful and thoughtful in ways that suit photographers rather than an art-viewing public, or the specifics of geography. The inability to offer a neatly packaged answer is part of the question’s mystery and attraction, and central to this exhibition.

At least part of an answer may be found in how different photographers operate. In the cases of artists as different as Edward Weston and Diane Arbus (figure 1) (visitors), a view of the world and how to shape it through photographs gets packed along with camera equipment and a change of clothes. Upon arriving in a new place, the view is put to use on subject matter encountered by chance or purposeful search. And so Edward Weston’s *Belle Grove*—he was taken there by Clarence John Laughlin—is as heartfelt, genuine, formally rigorous, and tonally brilliant as his western landscapes, a subject with which he had much greater personal contact and familiarity. Arbus, too, has impressed her preference for certain forms of photography (for example, the environmental portrait, often created in a non-public location) on any locale where she finds herself. It is a portable aesthetic, incorporating subjects not bound to a specific locale.

For pictures that do demand subjects specific to a place, the resident may indeed have an “edge” over the visitor, which can lead to a consideration of the chicken-and-egg variety: what comes first, the vision or the subject? Attempting to formulate an answer that fits all situations might be a fool’s errand, if not a logical fallacy.



Figure 1: Diane Arbus (American, 1923-1971), *Lady Bartender at Home with Souvenir Dog*, New Orleans, LA, 1964, gelatin silver print, New Orleans Museum of Art: Museum Purchase, 1981.936.8. Photograph by Judy Cooper.



Figure 2: Michael P. Smith (American, 1937-2008), *Baptism Seen in Mirror*, 1973, gelatin silver print, New Orleans Museum of Art: Museum Purchase, 1979.144. Photograph by Judy Cooper.



Figure 3: Clarence John Laughlin (American, 1905-1985), *Invitation to Travel*, 1938, gelatin silver print, Group E: Metal Magic, New Orleans, Louisiana, The Historic New Orleans Collection, 1981.247.3.44



Figure 4: John Tibule Mendes (American, 1888-1965), *Carnival Masker*, 1919 (printed 2009), digital print from a glass negative, The Historic New Orleans Collection: Glass plate negative donated by Waldemar S. Nelson, 2003.0182.159

Michael P. Smith's self-assigned interest in the broad musical culture of New Orleans drew him into places that visitors could scarcely know of, much less frequent. Smith's view was a long one, developed over decades where patience and research were as important as camera and film (figure 2).

A. J. Meek, of Baton Rouge, has also sustained a vision of south Louisiana landscapes, people, and buildings over many years. Being comfortable in a place and having faith in the ability of a location to not only sustain, but to constantly challenge and reinvigorate an artistic outlook and sensibility, is part of the resident photographer's equipment and outlook. This is not to say that resident photographers have no worldview when compared to visitors, but that the view has been shaped by different factors. Perhaps the most obvious case-in-point for that is Clarence Laughlin, who as a resident of Louisiana chose to perceive his native surroundings with the wonder of a visitor (figure 3). But Laughlin's interest, explained by his writing, is the world of symbols as stand-ins for things—emotions, fantasies, nightmares—not photographable.

A third category of photographers may be considered: those having traits of both the resident and the visitor. Ralston Crawford's multiple visits to Louisiana over half a century, and his dedication to certain elements of the city's musical culture may inch him toward a hybrid photographer: the habitual visitor. Others in this exhibition fitting that general profile include Richard Misrach, Michael A. Smith, and Allen Hess.

Perhaps more than any other visual medium, photographs have been welcomed into museum collections not only on the basis of who created them, but for the power and uniqueness of their imagery. Ernest J. Bellocq's enigmatic portraits of women in

Storyville were produced by a commercial photographer whose paid work appeared sufficient to the needs of his clients, but was not artistically innovative or groundbreaking. Judged on that main body of his work, Bellocq may have never made it into the collection of an art museum, though his forthright presentation of subjects is entirely appropriate and useful in the collections of a history museum.

Artistic intent may not have been at the forefront of Charles Franck's dynamic photograph of the chutes and bins (*Annex Bin Floor*) of New Orleans's public grain elevator, or John T. Mendes's stylish and whimsical *Carnival Masker* (figure 4), figuratively balancing on one foot between the worlds of fantasy and reality, but each image certainly holds its own as a fresh visual statement of its time, the late 1910s.

Like these two, many journeymen commercial photographers and dedicated amateurs—both residents and visitors—produce images of stunning originality, but their road to recognition beyond a small sphere of clients and admirers depends on many factors: technical skills, insightful vision, compelling subjects, hard work and, the great equalizer, luck. It is the latter trait, unquantifiable and subject to no external influences, that may well be the critical factor in unearthing photographers of excellence and insight yet unknown. ■

Residents and Visitors: Twentieth-Century Photographs of Louisiana is on view in the Louisiana Galleries through February 13, 2011. The exhibition is presented in honor of **Charles A. Snyder**, trustee of both THNOC and NOMA, who initiated the collaboration between the two institutions.

Excerpt from Ancestors of Congo Square, NOMA African Art Book

BY DORAN H. ROSS
Director Emeritus, Fowler
Museum of Cultural History,
University of California,
Los Angeles

Photographs by Judy Cooper

Following is a shortened excerpt from Ancestors of Congo Square: African Art at the New Orleans Museum of Art, a book focusing on two hundred objects in the New Orleans Museum of Art's significant African art collection. Edited by William A. Fagaly, Françoise Billion Richardson Curator of African Art, the book is slated for publication in May 2011, the Museum's centennial year, and will serve as the catalogue for an exhibition of the same title on view at NOMA May 14-July 17, 2011.

This remarkable stool (figure 1) once served as the focal emblem and spiritual locus of an as yet unidentified traditional Akan state. Gold and silver covered stools are the most complex of all Akan arts and, depending on the state, may reference a wide range of historical and ritual events, including the origins of the state itself, select ancestral leaders, the protocols for the installation of a chief, and the spiritual efficacy of the ruling lineage. Stools such as this one were typically kept in secluded ancestral stool rooms where they regularly received ritual offerings. Many of these stools were in fact never intended as seats. From the end of the nineteenth century, most paramount chiefs typically sat on chairs during ceremonial occasions, either one of the three well-known Akan chair types, or custom-made "thrones" that many states employ. Several queen mothers, on the other hand, still sit in state on silver-adorned stools including the Asantehemaa and Mamponhemaa.

As first documented by the anthropologist Robert Rattray, Asante stool designs are named according to the configurations of their support structures. Despite Rattray's identification of certain designs with select chiefs, it is difficult to reliably identify a particular stool

design with a specific gender. Even the so-called "woman's" stool, identified by Rattray, has been documented in several states as being used by men.¹ This example is of the type identified by Rattray as *kontonkorowi*, which represents the "circular rainbow ... sometimes seen around the sun." Rattray goes on to note that this stool was "only used by the King of Ashanti. There is a well-known proverb ... 'The circular rainbow that encircles the neck of the nation.'"² Significantly, one of the counselor's staffs in the treasury of the Asantehene, carved by the acclaimed artist Osei Bonsu in 1976, features this motif on the finial in a more literal form, with the "rainbow" encircling the necks of three individuals, each facing outward. Bonsu confirmed Rattray's analysis by saying that the "Asantehene was the rainbow that surrounded all of his subjects."

The *kontonkorowi* stool is often confused with the *kotoko* or "porcupine" stool also illustrated by Rattray.³ From the front and back, they both share a similar silhouette, but from each side (figure 2) the "circular rainbow" stool has a negative space separating the curved side struts, while the "porcupine stool" has an uninterrupted semicircular strut on each side.

The top or actual seat of the stool (figure 3) is similarly charged with meaning. Most prominent on the seat is a disc with a spiral-like motif at its center. These discs are ubiquitous on gold- and silver-adorned state stools. Virtually identical, they are often confused with the so-called "soul discs" or "soul washers badges" (*akrofokonmu*) once suspended from the necks of servants and slaves to a paramount chief and now more commonly part of the regalia of a sword bearer. In either case, a principal responsibility of those wearing the pectoral disc is still the annual rituals directed at the purification of the chief's soul, an idea intimately



Figure 1:
State stool,
Akan peoples, Ghana,
wood, silver,
11-3/4 x 18-1/4 x 9-3/4
inches (29.8 x 46.4 x 33
centimeters), New Orleans
Museum of Art: Museum
Purchase, Robert P. Gordy
Fund, 2000.22



Figure 2



Figure 3 (top) and Figure 4 (bottom)

connected to the conceptualization of a state stool as discussed below.

Two particularly important details are found on the bottom of this specific stool (figure 4). These details, however, do not go unseen. When a stool is not in use, it is traditionally laid on its side with the bottom visible; important stools of state are often carried in procession, again on their side, on the heads of court officials. Directly under the open work central shaft of the New Orleans stool, and indeed most older state stools, is a set of recessed squares, diminishing in size, forming a kind of pyramid in negative space. On either side of this space are X-shaped silver repoussé strips. On stools of lesser stature, these X's and/or other designs are painted on the bottom in a black pigment.⁴ The overall meanings of these "inscriptions" have not been explored in any depth, but Patton argues that they originally were a form of "pseudo-script" with "apotropaic" and "spiritual-magical" functions⁵, a point with which I would agree.

Beyond this generalized function, the X-shapes in particular have a widely recognized meaning among the Akan, and especially the Asante. The motif is commonly called *nkwantanaan*, i.e. "crossroads," or more literally "four roads."⁶ According to the historian T. C. McCaskie, "*nkwantanaan* were regarded as being nodes of great spiritual power, at which protective 'medicine' was often

buried, and where rituals to defend and affirm cultural space were enacted."⁷ The repetition of embossed quatrefoil motifs on each of the X-shapes reinforces the "crossroads" associations and further affirms this state stool's role as a spiritually charged locus of chiefly power and leadership. ■

Notes

1. See Doran H. Ross, *Royal Arts of the Akan: West African Gold in Museum Liaunig* (Neuhaus/Suha, Austria: Museum Liaunig, 2009), 24-25
2. Robert Rattray, *Religion and Art in Ashanti* (Oxford: Clarendon Press, 1927), 272, figs. 164, 165.
3. Ibid: fig. 177.
4. Cf. Sharon Patton, "The Stool and Asante Chieftancy," *African Arts* 8, no. 1 (1979): fig. 8 and Robert S. Rattray, *Ashanti* (Oxford: Clarendon Press, 1923), figs. 109, 110.
5. Ibid: 76.
6. See Doran H. Ross, "Misplaced Souls: Reflections on Gold, Chiefs, Slaves, and Death among the Akan of Ghana," *The Bulletin of the Detroit Institute of Arts* 76 (2002): 31-32.
7. T. C. McCaskie, *State and Society in Pre-Colonial Asante* (Cambridge: Cambridge University Press, 1995), 296.

Déjà Vu All Over Again: Generic Art Solutions

BY MIRANDA LASH
Curator of Modern and Contemporary Art

What is history but a string of moments in time, a repetition of the "now" destined to become events recorded as the "past"? And what then of the future?
—Generic Art Solutions

This fall NOMA is pleased to present the first solo museum exhibition of Generic Art Solutions (G.A.S.), the New Orleans-based collaboration of Tony Campbell and Matt Vis. For the past ten years, the work of Generic Art Solutions has deftly blended history and humor with incisive critique. Eschewing a single medium, their work has a strong conceptual emphasis, often engaging with political and social issues. One of their enduring passions is the incorporation of ideas and imagery from Western art history and Old Master painters, including Velasquez, Manet, and Caravaggio. G.A.S. has toured nationally and internationally since 2001 as the "Art Cops," or "International Art Police," known for giving citations as a form of artistic critique.

For their exhibition at NOMA, G.A.S. has chosen the recent British Petroleum Oil Spill in the Gulf of Mexico as their artistic focus. The exhibition title "Déjà Vu All Over Again" (a quote from Yogi Berra) captures the typical sense of surreality and levity in their work, and the frustrating sentiment in Louisiana that the state's history of corruption and man-made disasters has a tendency to repeat itself. The artists reflect:

In our work, we find ourselves on the cusp of history here in New Orleans. Within our re-creations of classical paintings in video and photography, we pay homage to past histories while we chronicle our own dramatic times. It is the past and the present, inextricably linked through the unceasing human epic.

Featuring all new work in the mediums of photography, video, sculpture, and silkscreen painting, *Déjà Vu All Over Again: Generic Art Solutions* provides an inquiry into the mechanisms of social, political, and economic power at work both historically and in the present day. Working under the inspiration of such

famous artworks as Edouard Manet's *Execution of Maximilian*, Diego Velasquez's *Pope Innocent X*, and Andy Warhol's *Double Elvis*, G.A.S. probes issues of violence, apathy, and celebrity. The centerpiece of the exhibition is a billboard-size photograph designed as a dual homage to French painter Théodore Géricault's *Raft of the Medusa*, 1819, and to the workers who died during the oil rig explosion on April 20, 2010. Using their own bodies and local props, G.A.S. will re-enact the composition of this historical painting, contemporizing this famous chronicle of political corruption under the restored French Monarchy. Surrounding the work will be a series of photographs focusing on the oiled waters of the Gulf of Mexico.

Both born in 1965, Matt Vis (born Quantico, Virginia) and Tony Campbell (born London, United Kingdom), have collaborated together as Generic Art Solutions since 2000, originally based in New York City. Tony Campbell studied Fine Art at the Royal College of Art, graduating in 1994. Matt Vis received his M.F.A. from the University of New Orleans in 2007. G.A.S. has exhibited in New Orleans, New York, and London. Their work has been sponsored by the Lower Manhattan Cultural Council and the Joan Mitchell Grant for Public Sculpture. ■

Déjà Vu All Over Again: Generic Art Solutions is on view in the second floor Frederick R. Weisman Galleries from October 20, 2010 to February 13, 2010.

A **reception** for the presentation of the performance art piece *Spill* will take place Tuesday, October 12, 2010 at 6:30 p.m. Members free, non-members \$10. RSVP kttruxillo@noma.org.

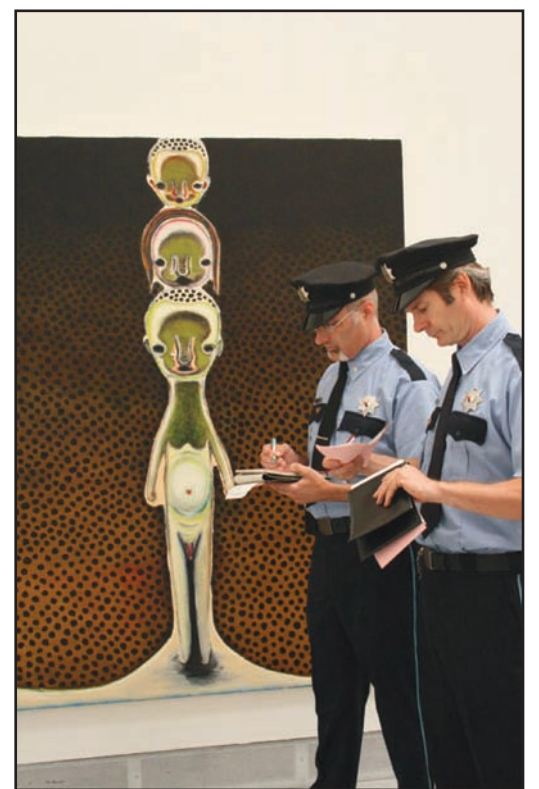
A **reception** to celebrate the opening of *Déjà Vu All Over Again* and Selections from Project 35: International Video will take place on Wednesday, October 20, 2010.

A **gallery walk-through** with artists Tony Campbell and Matt Vis will take place on Wednesday, November 10, 2010 at 6 p.m.

An **inspection** of the NOMA collection by the International Art Police will take place on Wednesday, January 12, 2011 at 6 p.m.



Generic Art Solutions, *American Gothic*, 2006, photograph, 16 x 24 inches, Courtesy of the Artists



Generic Art Solutions, *International Art Police* at the Venice Biennale, 2007, photograph, Courtesy of the Artists

Picturing Sound: Music, Poetry, and the Experience of Nature in Japanese Edo-period Painting

BY LISA ROTONDO-MCCORD
Curator of Asian Art

Photograph by Judy Cooper

A waterfall or babbling brook, two people conversing, a musical instrument—these commonly encountered motifs in Japanese painting are visual indicators of auditory experiences. Often overlooked, these cues are intended to complement and enhance a viewer's encounter with the painting. What song is the scholar playing on his *qin*? What has the traveler heard that makes him pause at the river's edge? For the contemporary viewer, noting and reflecting on these often subtle indicators adds both dimension and clarity to the understanding of an individual work of art.

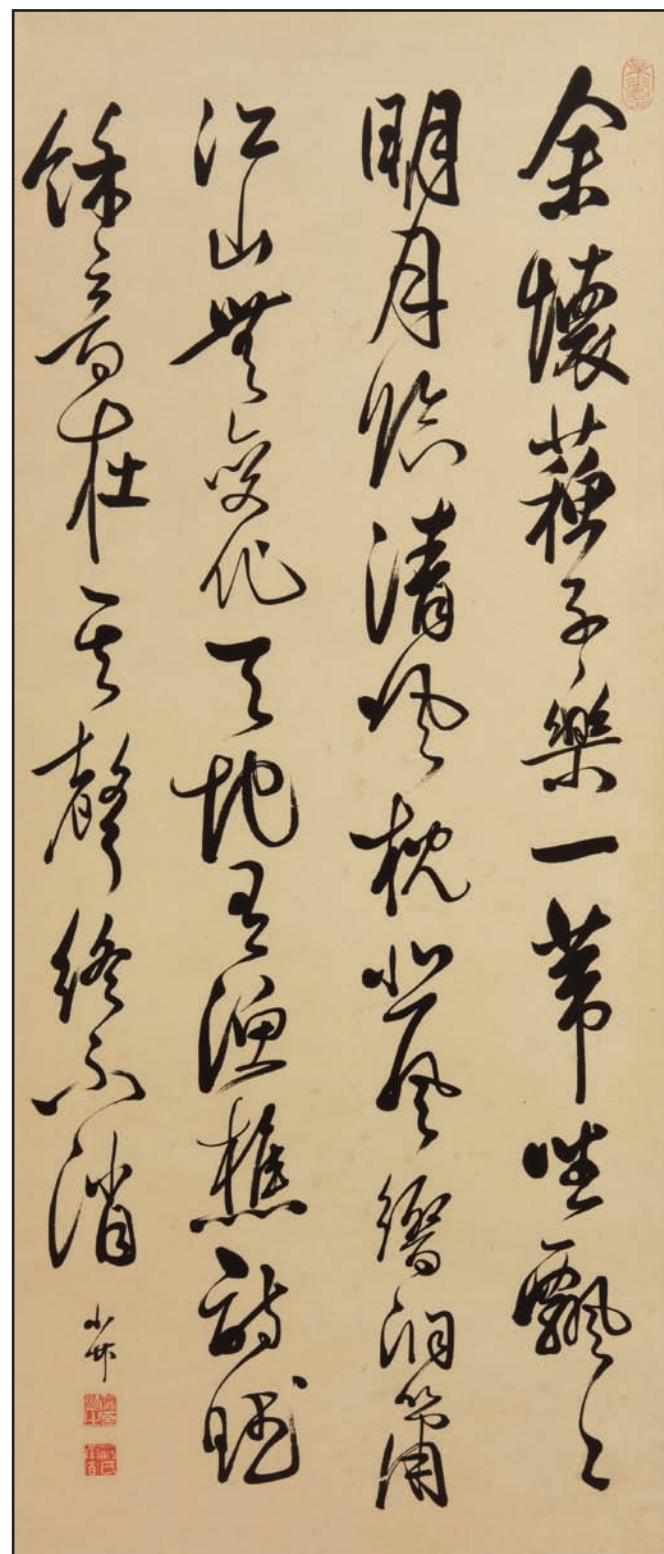
Picturing Sound, on view in the Japan Foundation Center for Global Partnership Gallery on the Museum's third floor, highlights these frequently encountered motifs in an exhibition drawn from NOMA's permanent collection of Edo period (1615-1868) painting. Created by painters working in various styles and traditions, these paintings illuminate the differing ways eighteenth- and nineteenth-century Japanese artists employed the element of sound in their works.

In many of the paintings on view, the implication of sound is easily identified—a woman scolds a child, or a thundering waterfall fills the scene. In others, particularly those comprised solely of calligraphy, the aural element is less apparent. One such work, *Homage to Su Shi* (illustrated here), was created by the Confucian scholar, painter, and calligrapher Shinozaki Shôchiku (1781-1851) who both composed and brushed the eight-line poem, written in four columns, that reads:

*I yearn for the joys of Su Shi,
Bouyant in his reed boat.
The bright moon shines on the pure pillow,
The sighing wind echoes in the lonely cave.
Rivers and mountains never change.
It is enough to fish and cut firewood;
The sounds of his poems still exist—
When my voice is gone they will still not be extinguished.*

The poem refers to Su Shi, an eleventh-century Chinese poet and one of the most important literary figures in Chinese history. During the Edo period, the Japanese government's adoption of Neo-Confucianism stimulated the study of all facets of Chinese culture. An outgrowth of this inquiry was the "Nanga" style of painting, based on the study of Chinese painting and poetry, which arose in eighteenth-century Japan. The poems' references to sound (e.g. "sighing") are amplified when one considers the cultural tradition of reading poetry aloud and chanting verse.

Homage to Su Shi is among the thirty hanging scrolls and screens featured in *Picturing Sound*, which will remain on view until January 2, 2011. ■



Shinozaki Shôchiku (Japanese, 1781-1851)
Homage to Su Shi, ink on paper
Gift of an Anonymous Donor, 78.148

RECENT ACQUISITION: A Gift of Peter Carl Fabergé Easter Eggs

BY JOHN WEBSTER KEEFE
The RosaMary Foundation
Curator of the Decorative Arts

Photographs by Judy Cooper

The Museum's collection of works by Peter Carl Fabergé (Russian, 1846-1920) was notably enriched by the 2006 gift of twenty-five miniature pendant Easter eggs from longtime friend and patron Caroline P. Ireland of Birmingham, Alabama.¹

It is an incontestable fact that the fifty Imperial Easter eggs and the seven similar eggs made for Varvara Kelkh by the House of Fabergé are its most famous works, being familiar to hundreds of thousands of museum-goers. The renown of these eggs has, however, frequently overshadowed other significant Fabergé works; among those cast into undeserved shadow are the exquisite *miniature* eggs produced by the great Russian firm. These diminutive eggs exhibit all of the lively imagination, sense of fantasy, luxurious restraint, and use of fine material associated with their larger counterparts. Although the miniatures were produced in greater quantity than the large eggs, the degree of replication was slight. A particularly popular model might be fabricated with different enamel colors and/or different stones, but that appears to have been the extent of duplication, and an emphasis was placed upon the unique. The extraordinary originality of Fabergé was reflected in the myriad forms of the miniature eggs. Peter Carl Fabergé was fond of caricaturing birds and animals in his small hardstone sculptures, and this predilection appeared in the miniature eggs as well. A creature whose configuration could be adapted to an oviform was likely to be selected as a subject. Owls, elephants, rabbits, chicks, blowfish, and ladybugs, among others, appeared as charms. Vegetables and nuts whose natural configuration could be similarly adapted were also

replicated. Thus, the eggplant and the acorn found their way to the Fabergé inventory. The miniature eggs could be mounted horizontally or vertically, with the suspension loop at the egg's tip; that loop generally bore the Fabergé workmaster's initials as the sole hallmark on the egg of jelly-bean size. The eggs could then be emblazoned with dates important to the owners: weddings, births, anniversaries, and so on. Still others, such as the miniature egg decorated with Imperial Navy flags and the word "Foros," recalled fondly remembered holidays, in this case the name of the yacht used by the Imperial family on the Black Sea. A male family member's receiving the prestigious military Order of St. George was likely to be recorded on a miniature egg. Ladies' charitable interests, such as the Red Cross, were reflected in the embellishing insignia. A St. George and a Red Cross egg are included in the Ireland gift.

The giving and receiving of eggs at Easter were important aspects of the most important event of the Russian Orthodox calendar. Easter in Imperial Russia was celebrated with the fervor reserved for Christmas in the Western world. By the late seventeenth century, the exchange of sumptuous Easter eggs by members of the privileged classes had become fashionable, and this custom evolved and escalated in the succeeding century with the reigns of Tsarinas Elizabeth Petrovna (1709-1762) and Catherine II, The Great (1729-1796). Among the modish eighteenth-century Russian Easter gifts were pendants in the form of miniature eggs. Thus, Peter Carl Fabergé was astutely choosing a familiar cherished Easter symbol when his firm began to offer such pendants in the late nineteenth century. While the House of Fabergé did not invent the miniature Easter egg pendant, such

**Figure I: *Miniature Tree*
with 25 Pendant
Miniature Easter Eggs**

The Eggs: gold, silver, cabochon and faceted semi-precious and precious gems, enamel. **By Peter Carl Fabergé (Russian, 1846-1920) and various workmasters. Maximum Ht.: 1 1/4 inches, 2006.79.22-47; The Tree:** 18-karat gold, cut and polished amethyst matrix. **By A La Vieille Russie, New York. Ht. 6 inches; W. 6 1/4 inches; D. 5 7/8 inches. Both the gifts of Caroline P. Ireland, 2009.145**

The House of Fabergé created a vogue for the collecting of its exquisite miniature Easter eggs. These were worn as single pendants, as necklaces with a number of egg pendants, or were suspended as ripening fruit on trees such as this example.

The tree was specifically created by noted New York purveyor of imperial Russian art, A La Vieille Russie, to display Mrs. Ireland's collection. It is faithful to the original period design of the trees by the House of Fabergé.





Figure II: Five Miniature Pendant Easter Eggs, Peter Carl Fabergé (Russian, 1846-1920), gold, silver, enamel, faceted and cabochon semi-precious and precious gems, St. Petersburg, 1899-1917, Gifts of Caroline P. Ireland

CLOCKWISE FROM THE UPPER RIGHT CORNER: Egg: *Trio of Cabochon Sapphires*, gold, sapphire, August Hollming (Finnish, 1854-1913), workmaster, 2006.79.32; Egg: *Ribbon of the Order of St. Georges*, gold, enamel, Henrik Wikström (Finnish, 1862-1923), workmaster, 2006.79.44; Egg: *Chick*, gold, peach agate, ruby, August Hollming (Finnish, 1854-1913), workmaster, 2006.79.45; Egg: *Spaced Swirls*, gold, enamel in white, crimson, and gold, Henrik Immanuel Wikström (Finnish, 1862-1923), workmaster; AT CENTER: Egg: *Imperial Horse Guards Helmet*, *deux-couleur* gold, nephrite, Erik Kollin (Finnish, 1836-1901), workmaster

This sampling of five eggs from the miniature tree illustrated in Figure I reveals the wit, fantasy, opulent but restrained taste, and utilization of superb materials characteristic of the House of Fabergé.

was the prestige of the firm that its clients eagerly sought the charms it produced. At the time, such eggs were among the less costly Fabergé objects (although it must be noted that they were expensive for their day). One could present a beautifully conceived and made gift without an imperial budget but which still carried the prestige of having come from Fabergé's shop. Royal and aristocratic patrons abounded; on a 1914 winter trip to the Cote d'Azur where the Grand Dukes Mikhail Mikhailovich and Mikhail Alexandrovich were enjoying respites from the harsh Russian weather, Fabergé sold the two nobles seventeen miniature eggs. Through clever advertising, the firm assisted in establishing the fashion for wearing collections of such eggs on golden necklaces and bracelets. Obviously, a number of such oviform charms made an attractive display, and this encouraged the collecting of them. Never inclined to miss an economic opportunity, the House of Fabergé also offered golden trees rooted on hardstone bases on which to suspend the eggs as miniature ripened fruit. The golden trees rose from bases of agate, rose quartz, amethyst matrix, and other hardstones. The esteemed New York purveyor of Fabergé and imperial Russian objects, A La

Vieille Russie, custom-crafted this tree for Mrs. Ireland's collection. It was fabricated of 18-karat gold and amethyst matrix. It is completely faithful to the original Fabergé designs. The tree branch tips are delicately fashioned to accommodate the diminutive suspension rings of the miniature eggs.

The Ireland collection of miniature Easter eggs by Fabergé and the opulent tree-form base are on display in the Fabergé Gallery on the Museum's second-floor mezzanine. This munificent gift to the Museum's collection of Fabergé works is one of the most significant to date. The visitor to the gallery will be rewarded with a visual treat that may not be as imposing as that of the large-scale Imperial and Kelkh Easter Eggs, but offers a charming diversity accurately reflecting the genius of the House of Fabergé. ■

Notes

1. In 2006, Caroline Ireland also presented fifteen Russian porcelain Easter eggs, many of them with Imperial provenance, and four polychromed and parcel-gilt Russian papier-mâché eggs. These will be the subject of a future article in this publication.

Collection Spotlight: Bucci Painter Name Vase

BY LANDER DUNBAR
NOMA Curatorial Intern

Photograph by Judy Cooper

In commemoration of its upcoming centennial anniversary, NOMA will honor many of the individual collectors responsible for fostering the institution's growth through the years. One of the earliest benefactors of the Museum was New Orleans businessman Alvin Pike Howard, vice president of *The Times Picayune* Publishing Company, who inherited a collection of Greek and Roman art from his father, Frank T. Howard, and donated it to the Museum in 1916. Consisting primarily of ancient glass, the Howard Collection also features a fine assortment of Greek pottery. Among these holdings is an excellent example of an Attic Black-Figure Amphora attributed to the Bucci Painter. It is an important piece in part because it is the *name vase* of the Bucci Painter, or the vase around which the character and personality of the artist was based. Soon, this unique pot will be one of many remarkable pieces on view as part of the exhibition, *Great Collectors/Great Donors: The Making of the New Orleans Museum of Art, 1910-2010*, honoring the benefactors who helped to develop the Museum's permanent collection.

The vase was attributed to the Bucci painter by one of the titans of classical scholarship, Dr. Dietrich von Bothmer¹—himself a student of the inventor and codifier of the method of assigning names to unknown painters, Sir John Davidson Beazley (1885-1970). The process of attribution involved the analysis of idiosyncrasies as found in unique details of drawing, distinctive mythological themes, and other characteristic aspects of ornamentation. In 1939, Bothmer visited the New Orleans Museum of Art, then known as the Isaac Delgado, to assist with the cataloguing and attribution of vases in the Howard Collection. Then a student, Bothmer, like his professor, had already been attributing individual artists' hands and ascribing groups based on characteristics for many years. He was no doubt familiar with the vase prior to his arrival in New Orleans; he would have known it was once in the possession of the famed nineteenth-century Italian antiquary Donato Bucci (1798-1870). Among the Bucci Painter's most characteristic details are his preponderance for using Panathenaic columns to frame his scenes, and his frequent representations of owls; both of these details can be found on the vase in the Howard Collection.

The English word for the shape *amphora* originates in Latin, *amphoreus* in Greek. The name is literally derived from its special design, which means to "carry from both [handles]." The vase was used as a storage jar for water, wine, milk, honey, or even small food stores such as grain and olives. The majority of pottery vessels from the ancient Greek world were originally intended to house such commodities. The amphora itself represents one of the most popular of all shapes made in Attica or the city of Athens and its immediate outlying provinces. The shape has two principal forms known as the *neck-amphora* and the *belly-amphora*, which are further categorized by three subtle variations, called Types A, B, and C based on individual differences in design. The oldest and most frequently found amphora is the Type B variety of *belly-amphora*, a classification which includes the Howard Collection vase.

The vase's flaring lip above the slim neck has a horizontal reserved-red (sometimes called "added red") fillet in the handle-zone, located just above where the neck and the shoulder meet. The simple round lung-like handles descend from the neck, terminating at the

shoulder. Below the fillet, a frieze pattern of stylized open hanging lotus buds with dots remains unreserved or unadorned so that the red clay shows through, visibly demarcating the beginning of the shoulder and the picture panel directly beneath it. As the body dramatically tapers inward to a slender form at the foot, a frieze pattern of rays emanates. This shape of foot, called *echinus*, is shaped like an upside-down shallow bowl and is named for the ancient Greek word for sea urchin.

The amphora's shape and decorative scheme are of ancillary importance in comparison to the value placed on examination of its figural decoration. The primary scene of importance depicts the ancient Greek world's most celebrated hero, Herakles (aka Hercules) in conversation with Hermes, presumably about the hero's next labor. Herakles was ordered by the Oracle of Apollo at Delphi to perform twelve labors as penance for the murder of his first wife, Megara, and her children, after having been driven mad by the goddess Hera. As a result, Herakles was forced to endure an indenture of vassalage to his cousin Eurystheus of Argos, ridding Greece of some of its most meddlesome and untamed beasts. Often his servitude was mitigated by Hermes—as messenger to the Gods, he delivered Herakles his next task to perform. Between them a small rectangular altar is visible, perhaps indicating that Herakles and Hermes have just performed a sacrifice.

Herakles wears the skinned pelt of the famed Lion of Nemea, his first and earliest labor, which he turned into a cloak to keep him warm on his many travels throughout the Mediterranean. He holds the tools of his trade, a large club and a sword. Hermes, at the right, wears a striped red and black *clamys* with dots approximating lavish silk or silver gilt embroidery. Hermes is also depicted with his trademark winged hat and boots and holds a *kerykeion*—or *caduceus*, the snake-entwined sign of the herald. Both Herakles and Hermes are flanked by columns on either side. The proportions and design of the columns are similar to those found on vases given as gifts to the victors of the Panathenaic Games. Each column is surmounted by a different bird, a rooster on the left, and an owl on the right.

The reverse side depicts a very different scene, not only in tone but in time period. An unknown youth is seen frontally on horseback, accompanied by four male companions. The two on the left side one might guess are his young friends and compatriots, depicted without facial hair or weapons, although one carries a staff. Those on the right we would expect to be his tutors or teachers, shown with beards and spears. What is particularly telling about these subjects is their collective anonymity. They are unknown, without specific attributes which might identify them with individual gods or make reference to a mythological parting. This lack of a mythological context, such as the Trojan War or other specific historical event, allows us to place the scene more firmly within the realm of everyday contemporary life of a youth in Athens, perhaps suggesting a young noble who has recently been called upon by the city state to defend his homeland from invaders.

Taken as a whole, the vase may commemorate an important rite of passage for young Athenian men. In ancient Greek culture, the figures of Herakles and Hermes represented the symbolic virtues of military education and athletic training for youth. Such imagery combined with the scene of parting may represent a shifting of roles, marked by the end of the boy's youthful

education and his arrival at early manhood through departing for war. References to painful historical events and conflicts such as the sack of Athens in 479 B.C. by the Persians were causes of distress and depression to the Athenian populace who endured them, and as a result artists were prohibited from their representation. However, catastrophic events from Greek history were nonetheless portrayed by the Athenians, through both the thinly veiled references of myth and iconography, and clever allusions disguised by the anonymity of scenes from everyday life. ■

Notes

1. New Orleans, New Orleans Museum of Art #1916.38, once Delgado Museum #2033 (ex Bucci): J. D. Beazley, *Attic Black-Figure Vase-Painters* (Oxford: Clarendon Press, 1956), p. 315, no. 3; T. H. Carpenter, comp., *Beazley Addenda: Additional References to Attic Black-Figure Vase Painters, Attic Red-Figure Vase Painters and Paralipomena*, 2nd edition, (Oxford: Oxford University Press, 1989), 85.



Attributed to the Bucci Painter, *Attic Black-Figure Amphora*, circa 540-530 B.C., earthenware, 15 3/4 x 9 inches, 1916.38

Bernard Faucon: The Most Beautiful Day of My Youth

BY DIEGO CORTEZ
Freeman Family Curator of
Photography

"The beauty of natural countryside is never surpassed by anything created by the human imagination." —Bernard Faucon

From 1997 to 2003, the Provence-born artist Bernard Faucon produced an unprecedented new series of photographic works: *Le Plus Beau Jour de ma Jeunesse* (*The Most Beautiful Day of My Youth*).

His earlier imagery, extremely personal *mise-en-scènes*, consisted of atmospheric tableaux of nature and interior spaces and dream-like restagings of a romanticized and idyllic childhood, mostly set in non-urban settings. This focus was then abruptly supplanted by a more epic and universal project. The execution of *Le Plus Beau Jour de ma Jeunesse* involved artistic collaborations with young students from around the world (twenty-five countries and up to one hundred adolescents in each locale), using disposable cameras to create collective dreamlike tableaux. For the most part, Faucon continues his exclusion of the urban landscape in this new series.

Bernard Faucon was a pioneer of the contemporary photographic *tableaux vivant* tradition, along with artists such as Luigi Ontani, Cindy Sherman, Gregory Crewdson, Jeff Wall, Sandy Skoglund, Jan Saudek, and Justine Kurland. Their "living pictures," besides being staged, draw on the traditions and conventions of the theater, painting, and cinema. Contemporary film directors such as Jean-Luc Godard, Peter Greenaway, and Gus Van Sant

have utilized the *tableaux vivant* as an important contemporary technique in their films. Its photographic precursors include the nineteenth-century artists David Octavius Hill, Robert Adamson, and Oscar Gustave Rejlander. Early photography required exposure times in the minutes. Subjects had to hold long poses in near-perfect stillness, a technical limit which contributed to the *tableaux vivant* phenomenon.

Bernard Faucon deliberately stopped taking pictures in 1995, and his work seemed to come to a preternatural end. He considers his earlier work to have consisted of seven large series of "true fictions." So, when he made *Le Plus Beau Jour de ma Jeunesse*, the departure was described by some critics as Faucon's post-career work. In fact, it was a communal extension of his previous artistic practice, in the line of "social sculptors" and artist-teachers such as Joseph Beuys, Gilbert & George, and Wendy Ewald.

To make *Le Plus Beau Jour de ma Jeunesse*, Faucon staged one-day celebrations at twenty-five international sites. He then transformed himself into the conductor of a photographic orchestra so as to share his unique vision with young people around the world. He says: "From Morocco to Japan, from Burma to Cuba, from Cambodia to Sweden ... it seemed to me that this image of youth in the world resembled the festive and playful atmosphere of *Happiness Regained*, my first staged photographs taken twenty years before."

He explains how each celebration unfolded: "I convinced the organizers that this was not a photo studio, but a gratuitous and Proustian experience of time,



Bernard Faucon
*The Most Beautiful Day of
My Youth (Thailand)*, 2000
Digigraphie print

photography, and happiness. Being neither vast nor narrow, the sites were chosen because they were both typical of the country and at the same time rather surprising for the young persons."

Faucon requested that the eighty to one hundred participants, ranging from 15 to 20 years old, be from diverse social and cultural backgrounds. He wrote a letter which was sent to each one, translated into their own language, asking them to choose an object to bring on the day of the celebration. He insisted that the project was not about the place itself, but about them and what they liked.

"On a given morning, we would ride the bus or a boat," Faucon recalls. "We each had our disposable camera with us (except for the last two celebrations, shot with digital cameras). I didn't supervise the shots. My assistant Antonin and I would run from one group to the other, handing out surprises: smoke grenades, gold paper, Bengal lights, drinks ... For two to three days after the celebration, we would see to the selection of the photographs, to their printing and to the arrangement of the exhibition."

"Then came the time of the opening and the miracle of a true exhibition happened repeatedly. Indeed, we were invariably full of doubts before completing the selection ('What if it didn't work out this time ...?'). In the end, the last celebration confirmed it all: choosing a unity of place, time, and age, selecting sixty pictures out of 2-3,000, infallibly leads to success. During the openings I kept hearing: 'Sir, it truly is the most beautiful day of my youth!'"

Faucon's earlier photographic work had depicted the metaphysical immobility of the real world. He described his relationship with the medium as living with the "flagrant contradiction between the enormous pleasure of photography and my own low level of esteem for it when compared to painting." Having never been trained in photography, his approach to the medium had been deeply influenced by literature and painting. Faucon's brand of conceptual photography also reflects his studies in philosophy at the University of Sorbonne, in Paris. His concern for the day-to-day, moment-to-moment experience of life is poignant. It dramatizes the profound material which arises from the banalities of everyday existence.

Whereas Faucon's initial post-existential photographic vision was highly poetic, arcane, and always on an intimate scale, it became, in *The Most Beautiful Day of My Youth*, expansive, collaborative, cinematic, and ubiquitous. It is a primer for the future use of the medium. ■

Bernard Faucon: The Most Beautiful Day of My Youth is on display in the Templeman Galleries from November 14, 2010 through March 13, 2011.



Bernard Faucon
The Most Beautiful Day
of My Youth (France), 2000
Digigraphie print

Delgado Brunch Honors New Orleans Artist

BY KAKI READ
*Communications Department
Intern*

Photographs by Judy Cooper

Lively jazz music and thankful praise filled NOMA's Great Hall on May 16 as the Museum honored its generous Delgado Society. Though torrential rain and flooding displaced the event from its original venue—the Sydney and Walda Besthoff Sculpture Garden—attendees rallied to relish in the annual Delgado Brunch festivities.

As is tradition, the Delgado Society distributed its 2010 Louisiana Artist Recognition Award, this year to local legend John Clemmer. Clemmer began his professional artistic career following high school, when a scholarship to the New Orleans Art School and a move to the French Quarter opened doors to invaluable apprenticeships under Paul Ninas, Xavier Gonzales, Enrique Alferez, and others. At the young age of 30, Clemmer reached two career milestones, becoming executive secretary at the New Orleans Arts and Crafts

Club and beginning his relationship with Tulane University as the School of Architecture's instructor of drawing, painting, and basic design. After twenty-seven years within the School of Architecture, Clemmer became chairman of the Newcomb Art Department, a position he held until his retirement from Tulane in 1986. Clemmer has proudly showcased his work over the past fifty years, receiving wide viewership on the local, regional, national, and international levels.

Clemmer joins past award recipients including Simon Gunning, Arthur Silverman, George Dunbar, Lin Emery, Richard Johnson, Auseklis Ozols, Robert Warrens, and Willie Birch.

The Sophisticated Gentlemen Jazz Trio provided musical entertainment for the event while Palate of New Orleans offered a delectable jazz brunch menu. ■



Simon Gunning; 2010 Louisiana Artist Recognition Award recipient John Clemmer; George Dunbar; Gene Koss; and Robert Warrens.



Simon Gunning, John Clemmer, John Bullard, and Richard Hirsch.



John Clemmer speaking.



John Clemmer and John Bullard.



John Clemmer (middle) with son David Clemmer (left) and wife Dottie Clemmer (right).

Visit me at the Art Market in New Orleans in Palmer Park on Sept. 25.

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DIFFERENT STROKES FOR DIFFERENT FOLKS: Selections of Glass from the Harter, Jastremski, and Sawyer Gifts

BY JOHN WEBSTER KEEFE
The RosaMary Foundation
Curator of the Decorative Arts

Photographs by Judy Cooper

It has frequently been noted by the chroniclers of such phenomena that, after coins and stamps, glass is the third most collected medium internationally. Upon analysis, this fact is not astonishing since glass has the ability to take on myriad forms and an incredibly broad range of color, and can be manipulated into a reflection of almost any desired style. Indeed, it has done all of these things since the secrets of its manufacture were discovered nearly four thousand years ago.

Given this huge range of form, color, and style, it is not surprising that glass would attract an equally broad spectrum of collectors. That this is so is mirrored in three significant recent gifts to the Museum's glass collection: the American studio glass from the estate of John Burton "Burt" Harter; the American pressed glass from the gift of Florence Jastremski in memory of her parents, Mr. and Mrs. Stanwood Duval Jastremski; and the far-ranging collection of Jack M. Sawyer. The glass collected by each of these donors is as different in character as their personalities. Each was attracted to a completely different aspect of glass production. That diversity makes for an extremely interesting and visually rich exhibition.

The late John Burton "Burt" Harter (1940-2002) was a longtime curator at the Louisiana State Museum as well as a well-known area painter of male nudes and still-lives. He was also an avid collector of contemporary American studio glass, particularly that in the revived Art Nouveau style. With the establishment of the Studio Glass Movement in the 1960s, a number of young glass artists fascinated by the complex techniques and effects of Belle Epoque (1890-1914) Art Nouveau glass set out to unlock its secrets. The result was handsome pieces revelling in the earlier twentieth-century style. In common with other curator-collectors, Harter was frequently drawn to small, intricately wrought objects. That interest led him to specialize in works by three well-known practitioners of the neo-Art Nouveau mode: Washington state's Marc Segura Boutté (American, born

1950); Ohioan Robert G. Eickholt (American, born 1947); and New Mexican Charles Miner (American, born 1952). Boutté studied at the Penland School of Crafts in North Carolina, Louisiana State University, and the Pilchuck School of Glass in Seattle. He has also been a guest artist at the International Glass Museum in Ebeltoft, Denmark. In 1996, Boutté founded his own studio, Seagrass Gallery, on Camano Island, Washington; he remains intrigued by the work of such Art Nouveau masters as Louis Comfort Tiffany (American, 1848-1933) and the Johann Loetz-witwe manufactory of Austria. Robert Eickholt studied at Miami University of Ohio, Ohio State University, and the Columbus School of Art and Design. He established Eickholt Glass there in 1978, and his work has subsequently been widely exhibited in this country and abroad. He has recently retired, and no more elegant glass by him in the Art Nouveau taste is being produced. The youngest of the three glass artists whose work Burt Harter collected extensively, Charles V. Miner, has worked professionally with glass since 1974, when he was twenty-two years of age. He too studied at the Pilchuck School, working under David Reekie and Clifford Rainey. In 1975, Miner established his own studio, Tesuque Glassworks, in Tesuque, New Mexico. He has been a participant in a number of well-known exhibitions of studio glass, and his work is not only in the permanent collection here but also in the Corning Museum of Glass, the Renwick Gallery of the Smithsonian Institution, and the New Mexico Museum of Art, Santa Fe.

Although Burt Harter's studio glass collection focused particular attention on the work of Boutté, Eickholt, and Miner, it also included pieces by other notable glass artists including New Orleanians Mark Rosenbaum (born 1958) and Arden Stewart (born 1937) as well as Peet Robison (born 1948), Henry Summa (born 1950), Peter Vanderlann (born 1950), and Lei Volei (n.d.). Interestingly, the work of all these artists, while not monumental in scale, was significantly larger than the

FIGURE 1: Clockwise from the lower left:

VASE: *Combed Drape*, 1974. Colorless, opaque and translucent chocolate brown, translucent seafoam green non-lead glass: blown, applied, tooled, and lightly iridized. By Charles V. Miner (American, born 1952), Tesuque Glassworks, Tesuque, New Mexico. Ht. 5-5/8 inches. Bequest of John Burton "Burt" Harter, 2003.22.
VASE: *Poppies*, circa 1885-1895. Transparent yellow-green lead glass: blown, applied, tooled, polychrome enamelled, and parcel-gilt. Bohemia: attributed to the Pfohl Glassworks, Haida. Ht. 9-5/8 inches. The Jack M. Sawyer Collection, 2009.2.2002.
DECANTER: *Nathans Brothers Fine Old Whiskies*, circa 1876. Colorless lead glass: blown, tooled, cut, engraved, and parcel-frosted. Attributed to Gillinder and Sons, Philadelphia. Ht. 10-1/2 inches. Gift of Florence Jastremski in memory of her parents, Mr. and Mrs. Stanwood Duval Jastremski, 2007.90.22 a-b. CYLINDER VASE: *Feather Comb-Up*, 1976. By Peter Vanderlaan (American, born 1950). Transparent amethyst and blue non-lead glass: blown, applied, tooled and iridized. Ht. 7 inches. Bequest of John Burton "Burt" Harter, 2003.50.3. SPOONER: *Cathedral*, circa 1885-1895. Colorless soda-lime glass: pressed and polished. Bryce Brothers Glass Company

or the United States Glass Company. Ht. 6 inches. Gift of Florence Jastremski in memory of her parents, Mr. and Mrs. Stanwood Duval Jastremski, 2007.90.2. VASE: *Fan*, circa 1920-1925. Transparent blue and purple lead glass: expanded mold-blown, applied, and tooled. Designed by Frederick Carder (American, born England, 1863-1963) for the Steuben Glassworks, Corning, New York. Ht. 8-3/4 inches. The Jack M. Sawyer Collection, 2009.2.398

Pictured in this photograph is glass presented to the Museum by three very different collectors each of whom was attracted to the field of glass having distinct individual sensibilities and tastes. John Burton Harter specialized in later twentieth-century American studio glass in the revived Art Nouveau mode while the Jastremskis focused almost exclusively on mid- to late-nineteenth century American pattern glass, with an occasional foray into the area of American Middle Period cut and engraved wares. Jack Sawyer's collecting was particularly strong in late nineteenth- and early twentieth-century pieces, with a particular emphasis upon those in the Art Nouveau and Art Deco styles. The collections thus formed were as disparate and unique as the personalities of their assemblers.



pieces by Boutté, Eickholt, and Miner. The work, however, reflected Harter's admiration for the work of the earlier Art Nouveau masters.

In spite of the collector's obvious preference for the Art Nouveau and neo-Art Nouveau styles, his subsequent acquisitions included but one piece by one of the earlier movement's greatest achievers, Louis Comfort Tiffany (American, 1848-1933). This was a simple iridescent gold Favrile glass beaker of the form Tiffany called "Flemish." Not surprisingly, it too was of small scale, being but four and one-eighth inches in height.

The American pressed glass assembled over many years by New Orleanians Mr. and Mrs. Stanwood Duval Jastremski represents a completely different aspect of glass collecting. During the 1920s and '30s, the United States was firmly in the grip of an antiquarianism that had begun at the Philadelphia Centennial Exhibition of 1876 and was spurred by the Rockefeller-funded restoration of Colonial Williamsburg in the 1920s. Although most of the decorative arts of the Victorian era were generally firmly rejected, certain aspects of them were deemed charming, attractive, useful and of sufficient age to reflect the then-fashionable antiquarian taste. Among those acceptable mid- and late nineteenth-century objects was American pattern glass, the widespread manufacture of which had burgeoned due to the new presence of a large and affluent middle class eager for both novelty and the elegance of matched services of glassware, whose ownership had previously been restricted to the most privileged segments of society. At the time of Mr. and Mrs. Jastremski's collecting, such classic pressed patterns as "Huber," "Ashburton," and "Buckle," and characteristic Victorian accoutrements as iced water and lemonade services, were available intact. Another attraction of the field was that a wide variety of complementary pieces—spooners, cakestands, covered butter dishes, compotes, and relish dishes—still abounded.

Like many United States collectors of the day, Mr. and Mrs. Jastremski liked the "American-ness" of the pressed glass field and were well aware of the many significant contributions of glass manufacturers here to the productions of glass. By 1821, the first United States patents for the production of glassware by a mechanical press were granted. Between 1825 and 1829, numerous other patents for pressed glassware were issued. In the latter year, the new pressed wares were first exhibited at

the American Institute of the City of New York. By 1832, pressed tablewares were being produced for both domestic use and export. The United States was well on its way to being a major supplier of pressed wares, and the trade only expanded. Between 1880 and 1890, many of the more popular patterns contained more than sixty different components as new forms were conceived and added to the pattern line. The Jastremskis were fascinated by these developments and kept a detailed catalogue of their growing collection, which came to include products ranging in date from the 1830s to the Great Depression.

The third group of selections featured in this exhibition is from the well-known collection of Jack M. Sawyer. Mr. Sawyer has enthusiastically collected American and European glass from the late eighteenth to the mid-twentieth centuries for nearly fifty years. His noteworthy collection was the subject of a 1989 exhibition at the Museum entitled *COLLECTOR'S CHOICE: Selections of Glass, 1830 to 1930, from the Collection of Jack M. Sawyer*. The collection continued to grow and in 2008, Jack Sawyer presented the entire collection to the Museum, an event marked by the large exhibition *STYLE, FORM, AND FUNCTION: Glass from the Collection of Jack M. Sawyer* (February 7-April 26, 2009). The gift of the Sawyer collection was one of the most generous in the history of the Museum and was accordingly presented in the Ella West Freeman Gallery, the largest temporary exhibition space in the building. Even this generous space did not permit showing all of the Sawyer glass. That is remedied with the present exhibition in which selected pieces emphasizing the greatest strengths of the collection, late nineteenth- and early twentieth-century glass, will be on display.

Of further interest to glass fanciers is the fact that none of the Harter or Jastremski glass has been exhibited previously. Visitors to the Museum's Cameo Gallery in the Lupin Foundation Center for the Decorative Arts on the Museum's second floor will have the opportunity to view these pieces for the first time. Such an experience should be enjoyable and rewarding since the three collections on view so vividly illustrate the extraordinary range of glass production available to three collectors of widely differing interests and tastes.

DIFFERENT STROKES FOR DIFFERENT FOLKS is presented in the Cameo Gallery from December 1, 2010 to March 13, 2011. ■



FIGURE II:

DETAIL: Nathans Brothers Fine Old Whiskies, Phila., Pa.

From the decanter in Figure I attributed to Gillinder and Sons, Philadelphia, circa 1876. Gift of Florence Jastremski in memory of her parents, Mr. and Mrs. Stanwood Duval Jastremski 2007.90.22a-b

This detail reveals several interesting components of the fine lead, or flint, glass decanter: the quality of the metal; the precision of the cutting; the domed upper surface of the frosted glass bottom of the decanter; and the precisely rendered engraved description in Old English script.

Although Mr. and Mrs. S. D. Jastremski primarily collected American pressed pattern glass, circa 1850-1900, they occasionally acquired fine pieces of contemporaneous American cut and engraved glass of which this decanter is a prime example.

JAPAN FEST 2010

The largest annual celebration of Japanese culture in the entire Gulf South!

Saturday, October 9 • 10:00 a.m. - 4:30 p.m.

New Orleans Museum of Art

Japanese food, music, martial arts, dancing, crafts and more by:

- Aikido of New Orleans
- Asian Gourmet Market
- Baton Rouge Laido
- Crane's Nest Go Club
- Greater New Orleans Bonsai Society
- Greater New Orleans Suzuki Forum
- Ikebana International, New Orleans chapter 97
- Happy Japan
- Japan Club Minyo Dance Group
- Japan Club of New Orleans
- Japanese Garden Study Club
- Japanese Tea Ceremony Club
- Japanese Weekend School of New Orleans
- JET Alumni Association
- Kaminari Taiko of Houston
- Kozakura Japanese Dance School USA
- LA State Museum/Lafcadio Hearn Center
- LA Karate Association
- Maino Kai International
- New Orleans Haiku Society
- New Orleans Kendo Club
- New Orleans Zen Temple
- Newcomb Gallery, Tulane University
- Ninja Restaurant
- Sennin Productions
- Shara Yume Taiko Drumming
- Shindoryu Aikijutsu Association of Southern Louisiana University
- Wako-Kai Dancers
- UNO Study Abroad program
- Yakiba

Japan Fest is sponsored by:

The Consulate General of Japan in Nashville, Japan Club of New Orleans, New Orleans Museum of Art, Zen-Noh Grain Corporation, Donna Freiche Honorary Consulate of Japan, Chugoku Marine Paints, Ltd., CGB Enterprises, Inc., JTP, IACE TRAVEL, Japan Society of New Orleans



Book Signing

with

Chef John Besh

on

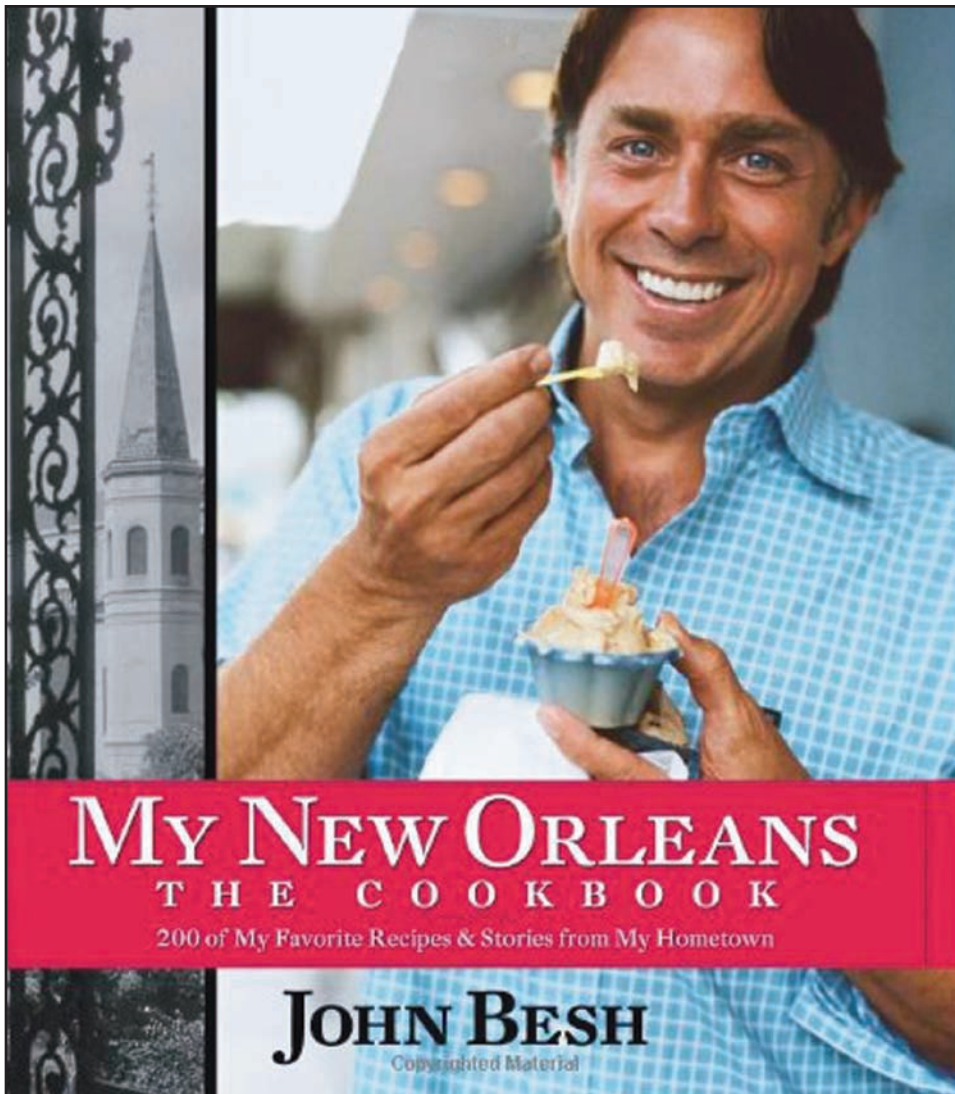
**Wednesday,
November 10, 2010
6:00 - 8:00 p.m.**

in the

NOMA Museum Shop

Cookbook

\$45.00



NOMA: Celebrating a Century of Art

BY REBECCA THOMASON
*Planned Museum Events
Coordinator*

It's hard to imagine a time when fine art museums were not considered the hallmark of major American cities, but one hundred years ago, art collections were largely privately owned with little opportunity for public enjoyment. Next year, the New Orleans Museum of Art will celebrate its first one hundred years, joining only a few dozen other civic art museums around the country that have reached the centennial mark.

NOMA Board of Directors member Liz Sloss is serving as the chairperson for the Museum's centennial celebration, overseeing several committees from acquisitions to sponsorship. She is working hard alongside former NOMA director John Bullard, who may be retiring, but is hardly stopping. Bullard will stay on at NOMA as director emeritus to guide the celebration through 2011 and oversee its exhibitions, parties, and educational events.

This is the first in a series of *Arts Quarterly* segments regarding centennial happenings at the Museum. Please look for this centennial spotlight in each issue of *AQ* in 2011. In the meantime, mark your calendar for these exciting upcoming events!

- *EVERY YEAR SOMETHING NEW: A Centennial Celebration from the Collection of Prints and Drawings*, the first in a series of special centennial exhibitions, is currently on view in the Templeman Galleries through October 24, 2010. The exhibition features works marking each year the Museum has been open. Custom pins

featuring the centennial logo, images from the exhibition, and details of the Museum itself can be obtained in the gallery at no charge. Take a trip to the second floor and leave with a piece of wearable history.

- On Saturday, November 13, the 45th Odyssey Ball will mark the opening of the next centennial show, *Great Collectors/Great Donors: The Making of the New Orleans Museum of Art, 1910-2010*. The exhibition will highlight twenty-seven extraordinary patrons who made significant contributions to the Museum with a display of some of their finest gifts. Make sure to see the show before it closes on January 3, 2011.

- Friday, November 19, a guided gallery walk-through at noon will have a centennial focus and draw attention to significant pieces, artists, and donors. It will be followed by a centennial-themed family art-making activity with the Education Department on Saturday. This is a wonderful opportunity to appreciate NOMA's history and encourage creative expression in your family.

- When visiting the Museum over the next year, try to act as if it is your first time seeing it all over again. On December 10, 1911, the New Orleans *Times-Democrat* newspaper described the Museum as "The City's Splendid Possession." We assure you, after surviving two World Wars, the Great Depression, and Hurricane Katrina, the Museum has only improved with age. ■



Centennial logo design by Phillip Collier

The Sydney and Walda Besthoff Sculpture Garden

Sculpture Garden Thrives over Busy Summer

BY PAMELA BUCKMAN
*Besthoff Sculpture Garden
Manager*

The Besthoff Sculpture Garden was a busy place this summer. The expansion of public visitation hours to seven days a week has helped to accommodate visitors and local citizens alike. The entrances across from the Parkview Cafe and City Park's Botanical Garden are open daily, allowing for a steady stream of visitors from all sides.

The yoga and pilates classes sponsored through our partnership with East Jefferson Hospital Wellness Center have become quite popular. On any given Saturday at 8 a.m., you may find upwards of forty participants breathing in the spectacular surroundings and finding great peace and serenity under the live oaks.

The summer also brought many volunteers from across the country. We work with several agencies that

place volunteers who come to New Orleans specifically to work on rebuilding projects. Camp Restore, the Center for Ethical Living, and Volunteers of America have all had great experiences sending their volunteers to the Sculpture Garden. We also had our usual share of teen volunteers from local area high schools working to obtain their required service hours. Sheriff Gusman's Community Service Program has returned to help maintain the Sculpture Garden since our reopening in March.

Now that fall is here, we would love to have those gardeners who prefer cooler working conditions! Please contact Pamela Buckman, Besthoff Sculpture Garden Manager, at 658-4153 with questions about volunteering.

■



Saturday morning yoga led by Claiborne Davis. Photograph by Jack Davis.



The Segals enjoying the Louisiana irises.
Photograph by Brandon Adams.
On view: Three Figures and Four Benches, 1979, by George Segal.



Sago palms welcome you to the Sculpture Garden.
Photograph by Brandon Adams.



View from NOMA's roof. Photograph by Pamela Buckman.



View from NOMA's roof. Photograph by Pamela Buckman.



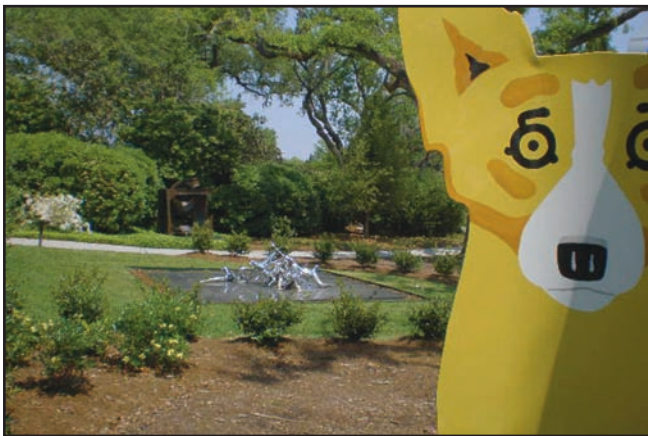
More Louisiana irises. Photograph by Brandon Adams.



Liriope under the Safety Pin. Photograph by Brandon Adams.
On view: Corridor Pin Blue, 1999, by Claes Oldenburg and Coosje van Bruggen.



Encore azaleas adorn Nagare's Bachi.
Photograph by Brandon Adams.
On view: Bachi, 1979, by Masayuki Nagare.



We Stand Together: Dogs and Monkeys!
Photograph by Brandon Adams.
On view: Monkeys, 1998-2001, by Rona Pondick; We Stand Together, 2005, by George Rodrigue.

NOMA Notables: Welcome New Staff Members!

BY SUSAN HAYNE
Human Resources Manager

Photographs by Judy Cooper

Ch-ch-ch-changes. Do you remember the song “Changes,” released by David Bowie in 1972? I think of it every time I write about new additions to the Museum staff. I don’t even know the words to that song, but I do know about our new staff members. They are well qualified, academically prepared, and eager to be a part of the New Orleans Museum of Art. It’s my pleasure to introduce the latest additions to our staff.

Patricia Alexander is our new Executive Assistant to the Director. She will be responsible for managing logistics and providing daily administrative support for the office of NOMA’s new director, Susan M. Taylor. She will serve as a liaison between the director’s office, staff, trustees, and external individuals and organizations. Alexander is not new to the museum world; as an intern for the Kimball Art Museum in Fort Worth, Texas, she assisted the education coordinator with planning workshops and scholar evenings. She also interned for the Education Department at NOMA after Katrina, assisting with art classes and organizing the second annual Mental Health Expo. Alexander also worked for a museum consulting firm (Randi Korn and Associates) in Washington, D.C. as a contract researcher, completing projects for the National Gallery of Art and the Solomon R. Guggenheim Museum.

A graduate of Texas Christian University with a Bachelor of Arts in Anthropology, Alexander went on to attend The Catholic University of America, where she earned a Master of Arts with a focus on pre-Columbian anthropology. She participated in several archaeological digs as a student, in locations including Belize and Peru. Her favorite dig was spent in the foothills of the Andes near modern day Trujillo, Peru, unearthing household items of the Gallinazo culture, a culture that existed many centuries before the Inca.

Deon Danna joined the NOMA staff on August 1 as Chief Engineer. As the Museum approaches its one hundredth anniversary, we’re all counting on the Engineering and Maintenance Departments to help ensure NOMA remains a great facility to house our collection. Danna’s focus is on training staff in preventative maintenance and best practices, to ensure the building runs as efficiently as possible.

Danna comes to us from the Ritz Carlton, where he served as Director of Engineering for ten years, overseeing engineering operations for three different hotels. He supervised forty-one engineers and four horticulture managers, and managed an operating budget of 2.4 million, a utilities budget of 2.7 million, and a capital expenditure budget of 2.1 million on an annual basis. In 2005, he was selected for the Regional Advisory

Board for the Ritz Carlton. The following year he won the leadership of the year award. He was also appointed by Mayor Marc Morial to be on the Board of Examiners for Stationary Engineers, a position he held from 1994-2001.

Elise Solomon recently became a member of the Education Department as Education Assistant. A former intern in the department, she has quickly transitioned to her new position, booking school tours and helping to organize and facilitate education events. She most recently was responsible for securing community partners to participate in summer programs at NOMA. Solomon previously interned at the Ogden Museum of Southern Art, where she assisted the Membership and Education Departments.

Born in Houston, Solomon moved with her family as a child to Greensboro, North Carolina, and then to Pensacola, Florida. She loved the coast and chose to remain in Florida to attend Florida State University, where she earned a degree in Business Management with a focus in Art History. When she moved to New Orleans, she attended graduate school at the University of New Orleans and obtained a Master of Arts in Arts Administration.

She and her husband Matt chose New Orleans so he could attend the New Orleans Baptist Theological Seminary, where he is working on a Ph.D. in Biblical Studies. They have been living in New Orleans for two years and have fallen in love with our city, becoming attached to the food, traditions, and characters that form our way of life.

Although **Brad J. Caldwell** is new to the Volunteer Coordinator position, he has been a reliable and friendly face around the Museum for nearly a year. Caldwell began working at NOMA as a docent during the *Dreams Come True* exhibition last fall; he then completed stints in the Accounting and Security Departments before accepting his current position. Caldwell’s familiarity with the staff and the Museum has allowed him to jump right into his new responsibilities, coordinating projects and education for new and present volunteers.

Originally from Philadelphia, Caldwell earned his Bachelor of Fine Arts in hand-drawn animation at the University of the Arts. He moved to New Orleans in 2004 after paying frequent visits to the city, and worked for several years as head designer for House of Blues Productions, designing furniture, stages, bars and other materials for venues across the country. After Hurricane Katrina, Caldwell did extensive art restoration work for the House of Blues’ sizeable folk art collection. A painter, Caldwell is also very involved in theater in New Orleans, both as a set designer and as an actor. ■



Patricia Alexander



Deon Danna



Elise Solomon



Brad J. Caldwell

Art Lives Because of You: Odyssey Ball Celebrates Great Collectors/ Great Patrons

BY JOY PATIN
Odyssey Ball Committee
Member

Forty-Fifth Odyssey Ball

Saturday, November 13
at the
New Orleans Museum of Art
7:30 to 9 p.m.: Patron Party
9 p.m. to Midnight: Ball

Masters' Level Reception

Thursday, November 11
at the home of
Mr. and Mrs. Frederick Heebe
5531 St. Charles Avenue
6:30 to 8:30 p.m.

As the New Orleans Museum of Art approaches its one hundredth anniversary, the Forty-Fifth Odyssey Ball will focus on the incredible collectors whose donations of artwork have helped create our Museum. **Simply put, at NOMA, "Art Lives" because of our amazing patrons.**

The Odyssey Ball will be held on Saturday, November 13, 2010. There, Director Emeritus John Bullard will premiere the newest exhibition, *Great Collectors/Great Patrons: The Making of the New Orleans Museum of Art, 1910-2010*, honoring many of the collectors who helped build the Museum's permanent collection. The honorary chair and special guest for the evening is Mrs. Frederick M. Stafford, who along with her late husband opened the very first Odyssey Ball forty-five years ago. That ball launched the exhibition, *Odyssey of an Art Collector*, featuring the art collection Mr. and Mrs. Stafford donated to the Museum. For a wonderful archival video of former Delgado Museum Director James B. Byrnes touring the *Odyssey of an Art Collector* exhibition with Mr. and Mrs. Stafford, see our website at www.odysseyball.com.

Hoping to make this year's celebration a standout, Odyssey Ball Chairs Adrea Heebe and Dominick Russo, Jr., called upon Jennifer and Fred Heebe to open their beautiful historic St. Charles Avenue home for what is being hailed as the Masters' Level Reception. On Thursday, November 11, the Avenue will be lit up for this special night. Jennifer Steck has been organizing this affair with some of New Orleans's finest talents—including catering by Kenny LaCour of Cuvée and Dakota restaurants and flowers by Stephen Sonnier of Dunn & Sonnier.

When asked about the Masters' Level Reception on Thursday and the Patron Party and Ball on Saturday, Adrea Heebe said, "We're planning on two very special evenings and both will offer ideal opportunities for those who have not yet been able to meet Susan M. Taylor, our new Museum director, to do so."

Susan M. Taylor is thrilled to be a part of this year's events and will join Anne Gauthier, NVC president, as well as Odyssey Ball Assistant Chairs Aimée Farnet Siegel and Sally Warren Wallman in greeting supporters.

"I know how important the Museum is to Adee. It's heartwarming for me to see so many people stepping up to make a difference this year," said Siegel.

Inspired by the birthday celebration at the Palazzo Corsini in Florence, Italy, interior designer and Decorations Chairman Juan Barona has big plans for the Odyssey Patron Party and Ball. "The theme 'Art Lives' allows us to mix both traditional and contemporary elements in a new and interesting way using colors of pink and white, black and gray. The lighting, the drapery, the flowers and the overall decor will have a very contemporary and elegant feel," notes Barona. With Urban Earth's Roland Montealegre's floral expertise and guidance, and the efforts of Richard Cranford and numerous volunteers, Barona's vision will be realized.

Chris Burke & His New Orleans Music will entertain Patron Party-goers. At 9 p.m. when the ball begins, the great sounds and harmonies of BRW will be heard from center stage in the Great Hall, while Latin bandleader Fredy Omar and his Quartet play salsas and merengues in the Museum Café. Whatever your taste in music, you will find it as you mingle with friends—old and new—and feast on dishes from Ralph Brennan, whose menu reads like a foodie trip around the world—salmon, caviar, spring rolls, artisan cheeses, lollipop lamb chops, truffle chicken, barbecued shrimp, and more. And for dessert, you'll just have to wait and see—but you won't be disappointed!

Throughout the night, excitement will abound as bidders bid high to win that favored prize. Auction Solicitation Chairs Gisele Van Dervort and Dianne Lowenthal promise to offer an array of distinctive and exciting auction items. "Don't miss auctioneer Adam Marcus and the live auction where premium and unique treasures will go home with those very lucky few," said Van Dervort.

To start celebrating now, own one of the "Art Lives Within" T-shirts that Lagniappe Chair Robyn Dunn Schwarz and her team have created. *Visit www.odysseyball.com to purchase T-shirts.*

Mark your calendars, join the fun and celebrate. At the New Orleans Museum of Art, **"Art Lives" because of you.**

To purchase tickets to the Forty-Fifth Odyssey Ball, call Kristen Jochem (504) 658-4121 or visit www.noma.org or www.odysseyball.com. ■

Special thanks to Josh Mayer and group at Peter Mayer Advertising for their creative consultation and articulation of our "Art Lives" theme.



Historic St. Charles Avenue home of Mr. and Mrs. Frederick Heebe.

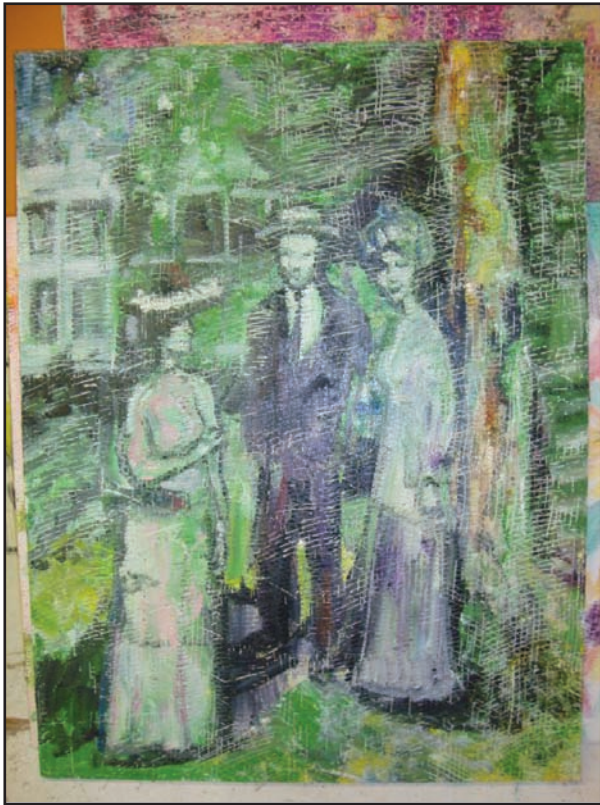


Heebe dining room.

Odyssey Ball Silent and Live Auction Items

Check our website for up-to-date auction items:

www.odysseyball.com



Albania Plantation Painting: Sunday. Donor: Hunt Slonem.



Bright blue sapphire and diamond earrings. Donor: Friend and Co.

WOW!

NYC Through Mrs. Stafford's Eyes

See the city as only Mrs. Stafford does—tickets to the Metropolitan Museum of Art including a private curatorial tour of the new Greek and Roman galleries, tickets to tour The Frick Collection, dining at Swifty's Restaurant, PLUS so much more. Given Mrs. Stafford's very special connection to NOMA and Odyssey, she is including Odyssey of an Art Collector (1966), the catalog to the exhibition of artwork she and her husband donated to the Museum which premiered at the first Odyssey Ball.

Mrs. Frederick Stafford

Value: Priceless

Who Dat?

You and your guest will enjoy two pre-game passes, then, from the 50-yard line, watch the Super Bowl Champion New Orleans Saints beat the Seattle Seahawks at the November 21 game.

Mr. and Mrs. Dennis P. Lauscha

Value: Priceless

Art Tour with John Bullard

Spend a day with Director Emeritus John Bullard visiting four of his favorite private art collections. John's insight and knowledge makes this tour priceless. Your group of six will be driven to two collections in the morning, to Restaurant Cuvée for a delicious lunch, then on to tour two more collections.

E. John Bullard

Restaurant Cuvée

Value: Priceless

NOMA Rooftop Party

Throw a party for 20 with our spectacular view of New Orleans and City Park as your background. We'll provide the cocktails and hors d'oeuvres; stimulating conversation is up to you!

New Orleans Museum of Art

Value: Priceless

Albania Plantation Painting: Sunday

Beautiful oil on canvas painting depicting Sunday afternoon at Albania Plantation during the ownership of Isaac Delgado, patron and founder of the New Orleans Museum of Art. By artist Hunt Slonem, current owner of Albania Plantation. 48" x 36."

Hunt Slonem

Value: \$16,500

Exquisite Jewelry

Adorn someone VERY SPECIAL with a VERY SPECIAL pair of bright blue sapphire and diamond earrings.

Friend and Co.

Value: \$10,000

Easter Week on St. Thomas

Tucked along a picturesque hillside overlooking the calm azure waters of Pacquereau Bay, relax for seven nights in a beautiful three-bedroom, three-bath villa at the Marriott Frenchman's Cove on St. Thomas, Virgin Islands. Saturday to Saturday, April 23-April 30, 2011.

Sally and Jon Wallman

Value: \$7,000

Private Parties

Generations Hall Private Party

Throw a great party at Generations Hall! Have one of Generations Hall's three rooms for your private event. Room includes all staffing (i.e., bartenders, floor staff, security, sound technician). *(Donation based on purchase of liquor products from donor; some block-out dates will apply and space based on availability.)*

Anonymous

Value: \$4,500

Fair Grounds Private Party for 26

Entertain 25 friends in the private Parterre Suite, Fair Grounds' most deluxe accommodation in the Clubhouse, for a Day at the Races. Guests will be treated to good New Orleans food and an open bar.

Fair Grounds Race Track and Slots

Value: over \$2,000

Intimate 100 Person Party at Le Chat Noir

Throw a fabulous party or organize your own fundraiser in the heart of our great city at New Orleans's premiere cabaret, Le Chat Noir. (Good for Monday or Tuesday night, some block-out dates apply.)

Barbara Motley of Le Chat Noir

Details & Value: TBD

Dinner Party at Commander's Palace

Private dinner for eight in Commander's Palace's award-winning Wine Room.

Commander's Palace

Value: \$1,600

An Evening of Wine & Food with Cedric & Hope Martin

Wine and food pairing taught in your home by New Orleans's own Cedric Martin and his daughter, Hope

Martin. For two hours, five mother/daughter couples will have a great time swirling, sniffing, sipping, and savoring delicious wines and appetizers from Martin

Wine Cellar Bistro-Deli/Catering.

Martin Wine Cellar Bistro-Deli/Catering

Value: \$1,000

Vacations & Stay-cations

Romantic Getaway & Dinner Party

Feel like royalty. Enjoy a two-night complimentary stay in the Presidential Suite of the JW Marriott New Orleans, with dinner for six personally prepared in your suite by JW Marriott's chef. Also includes breakfast for two.

(Room reservations based on availability.)

JW Marriott New Orleans

Value: \$4,000

One Week Fun in the Sun

Seven days/seven nights in a two-bedroom, two-bath, luxury condo with full kitchen at the Marriott Resort, Orlando, FL. Experience one of Florida's premier golf and spa boutique resorts.

Tom Bowes

Value: \$3,000

French Quarter Loft for Jazz Fest

Four-night French Quarter stay (Thursday-Sunday) the second weekend of Jazz Fest 2011. After the Fest, cool off with a dip in the pool, then retire to the front porch with a cool beverage on the 1200 block of Chartres Street. Wake up and start again! Loft apartment, sleeps up to four.

Dagney Jochem

Value: \$2,000

French Quarter Getaway

Three nights in a junior suite at this luxury boutique hotel.

Soniat House Hotel

Value: \$1,500

French Quarter Getaway

Two nights in suite accommodations at the beautiful Omni Royal Orleans Hotel.

Omni Royal Orleans

Value: \$1,050

Stay at The Roosevelt

Be a tourist in New Orleans with a two-night stay in a suite at the beautifully restored Roosevelt Hotel, a proud member of the Waldorf Astoria Collection.

The Roosevelt New Orleans

Value: \$1,000

Stay at the Windsor Court
You deserve it—a two-night stay at the luxury New Orleans Hotel Windsor Court. (*Based on availability, some blackout dates apply, expires November 30, 2011.*)
Windsor Court Hotel
Value: \$1,000

Artwork
Karoline Schleh
Boat Tracings: Nautical Movement, three framed drawings, graphite, watercolor, colored pencil, and gesso on paper.
Value: \$5,400

Christopher Porché West
A Youngster of the Yellow Pocabontas: Chance, photograph, beautifully custom framed, 30" x 40."
Value: \$4,500

Jim Seitz
Sky's the Limit, original 30" x 30" acrylic and gold leaf painting with custom Italian Roma frame.
Value: \$4,100

Natalie Boos
Narcissus, 24" x 30."
Value: \$3,500

Michalopoulos
Lap Dance, embellished, editioned giclee print, 36" x 27."
Michalopoulos Gallery
Value: \$3,100

Richard Thomas
Louis Armstrong giclee print.
Value: \$3,000

Richard Thomas
Who Dat, Be Dat, All Dat Jazz, giclee print.
Value: \$2,500

Wayne Amedee
Renewal 2005, acrylic on canvas with glass collage, 22" x 22."
Value: \$2,800

Valerie Stangl Melancon
The Poet, an original oil painting on linen. Seated female in a formal garden, 24" x 36."
Value: \$2,760

Shirley Rabe Masinter
Study for Red Bandanna, a preliminary drawing for the oil painting *Red Bandanna*. Pencil on paper framed with conservation matting and backing in rustic wood frame, 28"x 26."
Shirley Rabe Masinter and Le Mieux Galleries
Value: \$2,000

Jerry Siegel
Set of three 10" square archival pigment prints of Louisiana artists: George Dunbar, John Scott, and George Dureau. Archival framing by Uptown Frames.
Jerry Siegel/Barbara Archer Gallery
Uptown Frames
Value: \$1,875

Martin Welch
Eyes on You, acrylic painting of a fiddler (ghost) crab on a gallery wrap canvas with orange background, 30" x 40."
Value: \$1,800

Alex Harvie
Turtle Soup.
Value: \$1,600

Jerry Siegel
Photograph of Elmore Morgan, Jr., from Siegel's Southern Artists Series, archival pigment print, 18" x 22," archival framing by Uptown Frames.
Jerry Siegel/Barbara Archer Gallery
Uptown Frames
Value: \$1,550

Bardot
French landscape, original painting, 28" x 67."
In memoriam: Julius P. Palone
Value: \$1,300

Joan Zaslow
Fired, patinated sculpture of a woman.
Value: \$1,250

Robert Warrens
Pond Series #2, acrylic on canvas, 16" x 20."
Sylvia Schmidt Fine Art
Value: \$1,200

Rolland Golden
River of Dreams I framed watercolor from Golden's series *River & Reverie*.
Value: \$1,200

Sally Heller
From Fashion to Chaos, set of three giclee prints, gallery framing by 1022 Gallery.
Sally Heller
1022 Gallery
Value: \$1,150

Gretchen Wheaton
Untitled, black and white framed photograph.
Value: \$1,000

David Tompkins Photography
24" x 30" paramount wall portraiture and one location session (*expires June 1, 2011*).
David Tompkins Photography
Value: \$1,000

Eric Dallimore
The Burnt Negative Series, silver gelatin print, 16" x 20."
Value: \$1,000

JoAnn Flom Greenberg
Ceramic pot incised with nudes and pelicans.
Value: \$1,000

Corinne Luria
Neron Place, watercolor PLUS *The Newcomb Style* book.
Jean Bragg Gallery
Value: \$1,000

New Orleans Conservation Guild, Inc.
\$1,000 gift certificate towards the restoration of a painting or a painting and a frame (*valid for new customers only*).
Value: \$1,000

Pamela Conway Caruso
Pair of botanical mono prints with mixed media, *Silver Lining* series, 22" x 18."
Value: \$1,000

Raine Bedsole
Figure sculpture *Seeing*, 15" x 4" x 2 1/2," collage and powdered pigment on steel, 2010.
Value: \$1,000

Joachin Casell
Value: TBD

Edith Moseley
Acrylic on canvas.
Value: TBD

George Rodrigue
Value: TBD



Photograph of Elmore Morgan, Jr., from Siegel's Southern Artists Series. Donor: Jerry Siegel/Barbara Archer Gallery.



Lap Dance giclee print. Donor: Michalopoulos Gallery.

For Fun

Hear the Beat at House of Blues

A one-year individual *Gold Membership* to the Foundation Room of the House of Blues.
House of Blues
Value: \$4,000

Special Season of LPO

Choose four concerts from the 2010-2011 LPO Season and listen to the beautiful music of the LPO. Pair of tickets in section A.
Louisiana Philharmonic Orchestra
Value: \$1,100

Go Hornets!

Four club-level Hornets tickets, and parking pass, to see the world class LA Lakers February 5, 2011.
Adrea Heebe and Dominick Russo, Jr.
Value: \$1,100

Saks Fifth Avenue

\$1,000 Saks Fifth Avenue gift card.
Value: \$1,000

An Evening at The National WWII Museum

Viewing of *Beyond All Boundaries*. The one-of-a-kind Solomon Victory Theater at The National World War II Museum features this 4-D cinematic experience, with Tom Hanks as executive producer and narrator. This film is authentic, powerful, and inspiring—as epic as World War II itself. PLUS, show & dinner package: be a part of *Let Freedom Swing!* All the jazz, sass, and swing of the 1940s in this original musical production featuring eight terrific singers and dancers. Complete your experience with dinner at The American Sector, a Chef John Besh restaurant. (*Good for any Friday evening before January 15, 2011; reservations required one week prior to desired show, subject to sell-outs!*)
The National WWII Museum
Value: TBD

Girls Night Out with a Twist!

For you adventurous gals out there—a night of laughs and fun and learning some new belly dancing moves taught by Marci “Selena” Johnson of Crescent Lotus Studios. Beginners welcome!
Marci “Selena” Johnson
Details and value: TBD

Jazz Fest Package

Details and Value: TBD

Jewelry

Cartier Watch

Gentlemen's stainless steel Cartier Tank Solo quartz watch.
Adler's
Value: \$2,425

Antique Pin

An antique French gold bow knot pin with Oriental seed pearls, circa 1880.
Keil's Antiques
Value \$1,250
Mignon Faget
Thorn bracelet in sterling silver.
Value: \$1,400

Linda Bickel

Jewelry.
Value: \$1,200

Necklace & Jewelry-Making with Friends

Jewelry-making class for four plus a special piece of jewelry.
Designs by Georgette
Value: \$1,000

Southern Rings

Value: TBD

For Your Home

Hurwitz Mintz Furniture Company

Gilded wreath mirror, 52" x 50."
Value: \$5,000

Julie Neill Designs

Pair of beautiful jeweled sconces designed by Julie Neill.
Value: \$2,000

Daniel Bibb

Pair of tall porcelain vases.
Value: \$1,500

Wirthmore Antiques

French stone garden cherub, 35" x 12" x 10."
Value: \$1,325

The Plant Gallery

Landscape consultation and design (up to \$1,250; does not include materials or labor).
Value: \$1,250

Jefferson Door Company

One 36" x 96" x 1 3/4" Portobello Mahogany door with all beveled glass, triple glazed, with Arlington design glass pattern by Glass Craft Door Co.
Value: \$1,125

Bevelo Gas and Electric Lights

21' French Quarter light & post.
Value: \$1,100

For You

All Smiles

Zoom bleaching for two people includes limited exam and smile analysis .

Kenner Dental Healthcare

Value: \$1,347

Body by Lupo

Smoothe Shapes treatment package: A package of eight cellulite reduction and body contouring treatments for one area.
Mary P. Lupo, M.D.
Value: \$1,250

Defy Your Age

Rejuvenation Package: Botox and facial fillers, laser skin resurfacing, etc.
Ruth Owens, M.D. of Face & Body Institute
Value: \$1,000

Perlis Clothing

A gift certificate to find just the right thing at Perlis—a New Orleans tradition since 1939.
Value: \$1,000

Tax Help to the Rescue

Five hours tax consultation.

Verna Corriveau-Schoen

Value: \$1,000

Adult & Child Get Fit on Northshore!

Adult FITCAMP: four months, twice weekly of 985 FITCAMP on The North Shore, outdoors at Tchefuncte Country Club in Covington, PLUS ... Child Fitness: one week of IRON Kids exercise camp for children in August at Tchefuncte Country Club, both by certified personal trainer, Monica Kinmon, AFAA, ACSM with a degree in exercise physiology.
Monica Kinmon
Value: \$1,000



Cartier Watch. Donor: Adler's.

Adult & Child Get Fit in Audubon Park!

Adult FITCAMP: four weeks of 504 FITCAMP in Audubon Park, PLUS ... Child Fitness: one week of IRON kids exercise camp for children in August at Audubon Park, both by certified personal trainers, Monica Kinmon, AFAA, ACSM with a degree in exercise physiology, and Caroline Brady, ACSM.

Monica Kinmon

Caroline Brady

Value: \$1,000

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From NOMA to the North Shore

The New Orleans Museum of Art has a special membership group just for residents of St. Tammany Parish. NOMANS—New Orleans Museum of Art on the North Shore—have the opportunity to attend exhibitions and special events just for North Shore members, including many right in their own backyards.

As part of this initiative, each issue of *Arts Quarterly* will highlight upcoming exhibitions and events at partner North Shore arts organizations. Check back each quarter for an update on participating arts groups.



TAMMANY ART ASSOCIATION
320 N. Columbia St., Covington, LA 70433
985-892-8650; www.sttammanyartassociation.org

October 9-November 6, 2010:
Contemporary Women Artists in Louisiana from the New Orleans Museum of Art
Opening Celebration on Saturday, October 16, 6-9 p.m.

The St. Tammany Art Association and the New Orleans Museum of Art collaborate on their first annual exhibition, *Contemporary Women Artists in Louisiana*. The show combines artists represented in the recent NOMA show, *Women Artists in Louisiana*, with the addition of some well known North Shore artists from the Museum's collection. Among the featured artists are Ida Kohlmeyer, Jacqueline Bishop, Emery Clark, Nicole Charbonnet, Patricia Whitty Johnson, Jacqueline Humphries, Sandy Chism, Raine Bledsole, Shirley Massinter, Clyde Connell, Linda Benglis, Jesselyn Bensen Zurich, Hasmig Vartanian, Linda Trappey Dautreuil,



Monica Zeringue, Ronna Harris, Libby Johnson, Melissa Smith, Sandra Russell Clark, Francie Rich, Debbie Fleming Caffery, and Josephine Sacabo

Saturday, October 16, 6-9 p.m.: Fall for Art
On Saturday, October 16, downtown Covington comes to life with the 19th Annual Fall for Art sponsored by the St. Tammany Art Association (STAA), St. Tammany Homestead, Jim Carey Distributing, *New Orleans Home & Lifestyles* Magazine, Republic Beverage, and over forty-five participating local galleries and merchants. New work by dozens of artists from around the southeast region will be showcased. We will also have live music at various outdoor and indoor locations, gallery openings, art demonstrations, first-rate boutique shopping, and fine dining throughout downtown Covington. Columbia Street and Lee Lane will be closed to vehicle traffic from 5:30-9:30 p.m. on the night of the event. Shoppers, art lovers, and music enthusiasts alike can stroll the streets, taking in the sights and sounds of this highly anticipated annual event.

The free event includes our second annual “Over the Top” Chef’s Competition, sponsored by Jim Carey Distributing, from 6-7 p.m. on Columbia Street. Our second annual Bartender’s Competition will be held from 7:30-8 p.m.

The featured exhibition at the St. Tammany Art Association (320 N. Columbia St.) is *Contemporary Women Artists in Louisiana*, an exciting month-long show opening on October 16 from 6-9 p.m. Join us as the St. Tammany Art Association and the New Orleans Museum of Art collaborate on the exhibition, *Contemporary Women Artists in Louisiana*.

**November 13-December 4, 2010:
Crazy Fights Exhibition
Opening Reception on Saturday, November 13,
10 a.m.-5 p.m.**

Our members will exhibit a vast array of artwork, all in an eight-by-eight inch format. The reception will be held during Three Rivers Art Festival, so make a day of strolling downtown Covington while you enjoy great art and family fun! Specialty drinks will be served.

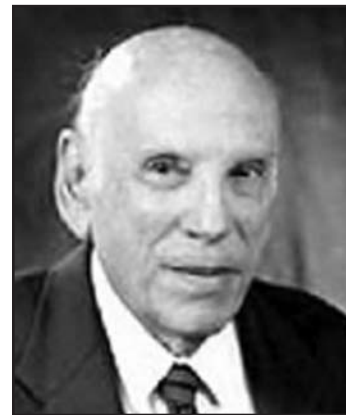
**December 8, 2010-January 1, 2011:
Louisiana Watercolor Society’s Juried Member
Show at the St. Tammany Art Association
Opening Reception on Saturday, December 11,
6-9 p.m.**

The Louisiana Watercolor Society joins with the St. Tammany Art Association to present a new collection of watercolors by accomplished artists in the region. Paintings for the competition will be selected by juror Kathy Miller Stone, a professional artist of forty-five years. Stone enjoys signature status in seven societies including the National Watercolor Society and the Louisiana Watercolor Society. Primarily a landscape artist, she is known for capturing the grandeur of old live oak and cypress trees, and for a unique pouring technique. The Louisiana Watercolor Society was founded in 1968 as a non-profit organization dedicated to advancing the art of watercolor as a serious medium. The show will be open to the public December 8-January 1. ■

In Memoriam: Moise S. Steeg, Jr.

On August 20, longtime NOMA trustee and supporter Moise S. Steeg, Jr., died at the age of 94. Lawyer, civic-activist, art collector, and philanthropist, Mr. Steeg worked for seven decades for the citizens of New Orleans, serving on the boards of many community organizations. Over the years these included Loyola University, Business Council of New Orleans, the Police Foundation, Urban League of Greater New Orleans, and the Historic District Landmarks Commission. His service was widely recognized, receiving nearly every award that a grateful city can bestow, including the *Times Picayune* Loving Cup, the New Orleans Bar Association President’s Award, the Mayor’s Arts Award, and NOMA’s Isaac Delgado Memorial Award.

Mr. Steeg was first elected to the board of the New Orleans Museum of Art in 1975, becoming an honorary life trustee in 1983. His equally active wife, Melba Law Steeg, also served on the NOMA board in the 1980s and then joined her husband as an honorary life trustee. Moise Steeg served as president of NOMA in 1976 and 1977, providing strong leadership during the planning and presentation of the exhibition, *Treasures of Tutankhamun*. He organized numerous committees to handle all aspects of the exhibition and secured support from the State of Louisiana against any possible loss. In the end, the exhibition was a huge success, attracting nearly 900,000 visitors to the Museum in four months, and generating nearly \$90 million in tourist revenues from out-of-town visitors. For the first time the political and business community recognized the importance of



cultural tourism for the local economy.

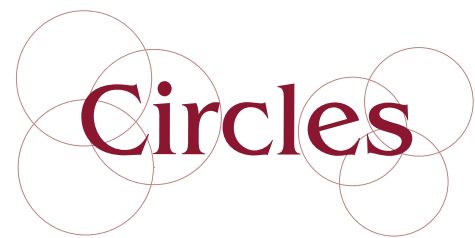
Moise Steeg always joked that he was the last person who should have served as president of an art museum, since he was colorblind. Nevertheless, he was an avid and dedicated collector in a number of fields. His first interest was in ancient Chinese art, particularly the tomb figures from the

Tang dynasty. He also formed an important collection of paintings, drawings, and prints by major twentieth-century American and European masters. He and his wife were always generous in sharing their collections with the public, lending to exhibitions and giving to NOMA’s permanent collection. Mr. Steeg’s last great collecting interest was American art glass of the late nineteenth and early twentieth centuries, particularly the art nouveau work of the Steuben factory and Louis Comfort Tiffany. He became such an authority on this material, he wrote a book on the subject for collectors, entitled *Tiffany Favrite Art Glass*.

Moise Steeg will be missed by the entire NOMA family. His life of public service and love of the arts will be an ongoing inspiration for those who continue to support those New Orleans institutions to which he was so dedicated. ■

Circles and Fellows of the New Orleans Museum of Art

The two most prestigious levels of annual giving in support of the New Orleans Museum of Art are the Circles and the Fellows. We invite you to consider upgrading your support of NOMA and joining the following Circles and Fellows. For information, please call 504-658-4107. ■



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For further information on NOMA’s Circles, please call 504-658-4107. ■

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We are deeply grateful to the following member firms whose investment in the Museum makes it possible for NOMA to pay dividends in service to the public, to the business community, to the city of New Orleans, to the greater metropolitan area, and to the state of Louisiana.

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Lafayette
University of New Orleans

WAYS OF GIVING

The future of the New Orleans Museum of Art depends to a large degree on the foresight and generosity of today's visionaries—our members—who are willing to consider new ways to make gifts. Here are a few suggested methods of making a difference for NOMA:

GIFT OF CASH OR MARKETABLE SECURITIES

Gifts may be restricted to a designated program or applied to NOMA's general operating fund.

GIFT OF LIFE INSURANCE

Name NOMA as policy owner and beneficiary and receive immediate tax deductions on your premium.

GIFT OF PROPERTY

Gifts of real estate, boats, or artwork provide NOMA with marketable assets and may enable you to avoid capital gains taxes.

NAMED ENDOWMENT FUND

The principal of a fund established in your name—or for someone you wish to honor or memorialize—is managed for growth, while the income from the fund supports Museum programs.

CHARITABLE REMAINDER TRUST/CHARITABLE LEAD TRUST

Provide NOMA or yourself with a steady income stream and, with a remainder trust, leave a significant future gift to NOMA. Both arrangements entitle you to considerable tax savings.

BEQUESTS

Name NOMA as a beneficiary in your will and make a lasting contribution to the Museum.

For more information about any of these suggested methods of giving to NOMA, call (504) 658-4107.

THE ART OF BUSINESS

CORPORATE MEMBERSHIP IN THE NEW ORLEANS MUSEUM OF ART

BENEFITS TO YOUR COMPANY WHEN YOU INVEST IN THE PREEMINENT CULTURAL INSTITUTION OF OUR CITY

CORPORATE MEMBERSHIP

☐ Please have NOMA's Corporate Membership Director call.

☐ Please send me a brochure on Corporate Membership.

☐ Our check is enclosed in the amount of \$_____.
*Please make check payable to:
New Orleans Museum of Art.*

☐ Please send an invoice in the amount of \$_____.

Firm Name

Contact Person

Phone

Address

City/State/Zip

Mail to: Corporate Membership
New Orleans Museum of Art
P.O. Box 19123
New Orleans, LA 70179-0123

When you take your place among the Corporate Members of the New Orleans Museum of Art, you are supporting the continuing excellence of the Gulf South's finest institution for arts and arts education. NOMA is a force for economic development, contributing greatly to our city's prominence as an international cultural center and visitor destination. The business and professional sectors have long recognized that the Museum makes our community a more desirable place for families and companies to locate.

BENEFITS FOR YOUR BUSINESS

Your Corporate Membership provides world-class benefits to your employees and a positive image for your company. From unlimited family admission to NOMA, to the loan of fine art from NOMA's permanent collection, to a Company Day for all your employees and their families, your Corporate Membership is a high-profile business asset and a great business decision.

The vitality and growth of the New Orleans Museum of Art is dependent, quite literally, on the companies we keep. Our Corporate Membership Program provides the opportunity for your business, whether large or small, to participate at the level most beneficial to you. We have streamlined the rate structure and improved benefits, so select your membership category today, and enjoy all the special privileges of Corporate Membership at NOMA.

CORPORATE MEMBERSHIP PRIVILEGES

- Free family admission at all times (immediate family, including children and grandchildren 17 years and younger).
- Free subscription to *Arts Quarterly*.
- Invitations to Members-Only Previews throughout the year.
- Discount of 10% in the Museum Shop.
- First notices of Special Events at NOMA.
- Opportunity to participate in Members' Art Tours in America and abroad.
- Curatorial Opinion Service.
- Opportunity to participate in Volunteer Programs.
- Access to the Dreyfous Art Reference Library.

GUARANTOR \$10,000 & ABOVE

- Use of the Museum for a member's business special event at a mutually agreeable time.
- Your company's name prominently displayed in the Museum.
- A private viewing and guided tour of an exhibition for the executives of your firm.
- Family Membership privileges for ten designated officials with Reciprocal Membership at 39 participating museums.
- A complimentary invitation for one designated official to NOMA's Holiday Party.
- Specially scheduled Corporate Day with recognition in the Museum and free admission for all employees and their families.
- A Speakers Bureau program at your place of business or at the Museum.
- 125 Museum passes.
- Curatorial consultation.
- One catalogue from the Museum's inventory.

BENEFACTOR \$7,500

- Limited use of a Museum space for a member's business function at a mutually agreeable time.
- Your company's name prominently displayed in the Museum.
- Family Membership privileges for eight designated officials with Reciprocal Membership at 39 participating museums.
- A complimentary invitation for one designated official to NOMA's Holiday Party.
- Specially scheduled Corporate Day with recognition in the Museum and free admission for all employees and their families.
- A Speakers Bureau program at your place of business or at the Museum.
- 100 Museum passes.
- Curatorial consultation.
- One catalogue from NOMA's inventory.

PATRON \$5,000

- Family Membership privileges for six designated officials with Reciprocal Membership at 39 participating museums.
- A complimentary invitation for one designated official to NOMA's Holiday Party.
- Specially scheduled Corporate Day with recognition in the Museum and free admission for all employees and their families.
- A Speakers Bureau program at your place of business or at the Museum.
- 75 Museum passes.
- Curatorial consultation.
- One catalogue from NOMA's inventory.

MASTER \$2,500

- Family Membership privileges for five designated officials with Reciprocal Membership at 39 participating museums.
- A Speakers Bureau program for your employees at your place of business or at the Museum.
- 50 Museum passes.
- Curatorial consultation.
- One catalogue from NOMA's inventory.

LEADER \$1,000

- Family Membership privileges for four designated officials with Reciprocal Membership at 39 participating museums.
- 25 Museum passes.
- Two posters from NOMA's inventory.

ASSOCIATE \$500

- Family Membership privileges for three designated officials with Reciprocal Membership at 39 participating museums.
- 15 Museum passes.
- A poster from NOMA's inventory.

CONTRIBUTOR \$250

- Family membership privileges for two designated officials of your firm with Reciprocal Membership at 39 participating museums.
- 10 Museum passes.

CONTRIBUTIONS

The New Orleans Museum of Art has established a number of special funds for gifts in honor of or in memory of friends or family members or to commemorate an event. Recipients or their families will be notified of the gift and will be acknowledged in *Arts Quarterly*. For information on NOMA special funds, call 504-658-4100. Donations for all funds should be mailed to the New Orleans Museum of Art, PO Box 19123, New Orleans, Louisiana 70179-0123. ■

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IN MEMORY OF LEO E. LYNCHER

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IN HONOR OF MOLLY ST. PAUL'S RETIREMENT

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I SUPPORT THE PORTICO RENOVATION FUND

Yes, I want to help support the NOMA Volunteer Committee's pledge to the **NVC Portico Renovation Fund.**

Funds collected defray expenses associated with refurbished portico decking, torchieres, waste receptacles and conservation of NOMA's main entrance at LeLong Avenue.

Enclosed is my donation in the amount of:

☐ \$25 ☐ \$50 ☐ \$100 Other _____

A Gift from (please print):

NAME _____
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Send Gift Acknowledgement to (please print):

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Please make checks payable to the **NOMA Volunteer Committee**. Mail to: NVC NOMA, PO Box 19123 New Orleans LA 70179-0123 We will be happy to accept credit card payments for contributions in the amount of \$50 or higher. Please call the NVC Office, 504-658-4121, with credit card information.



NEW MEMBERS

The New Orleans Museum of Art is happy to welcome the following new members. We are grateful for their support and generosity. ■

Ms. Angela Amato
Joy Bateman Anderson
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Dorise Blackmon
Kathy Bladsacker
Mr. Steven Blake
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Mr. Bob Hoover
Mr. and Mrs. Steven Bossier
Ms. Elizabeth Boteler
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Mr. and Mrs. David Duval

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Ms. Terri Ebel
Mr. Joseph Escandon
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Mr. Kelly Fogarty
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Mr. Louis Kyriakoudis and
Ms. Lisa Eveleigh
Errol and Peggy Laborde
Dr. Michael Labranche and
Mrs. Labranche
Ms. Regina LaBranche
Mr. Bob Larsen and Ms. Linda
Mauskopf
Mr. Zach Lawson
Ms. Ellen Lee
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Ms. Amanda Haralson
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Marissa Orihuela
Ms. Doris O'Sullivan
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Frieda Palmgren
Mr. Peter Patout
Mr. Nicholas Payne
Mr. and Mrs. Jim Pertuit
Mrs. Sandra Pierre-Kazi
Marcy Planer
Mr. Henri Poche and Mrs. Sheila
Poche
Mr. Allen Powell and Mrs. Alma-
Catherine Bryan
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Ms. Mary Reidy
Gayle Reynolds
Ms. Charlotte Rivet
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Ms. Janis Rozelle and Mr. William
L. Smallwood
Mr. and Mrs. Glen Sanders
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Ms. Janet W. Keller
Mr. Patrick Zuber
Mrs. Jennifer Zurik and
Mr. Lee Zurik

The Felix J. Dreyfous Library

Library Happenings

Exciting Changes to NOMA Book Club

Two changes are coming to the book club. The group will spend more time in the galleries, discussing art in relation to book club readings. We will meet at 11:30 a.m. to eat and chat before going up to the galleries at noon. Bring a sack lunch or snack; NOMA will provide soft drinks and water.

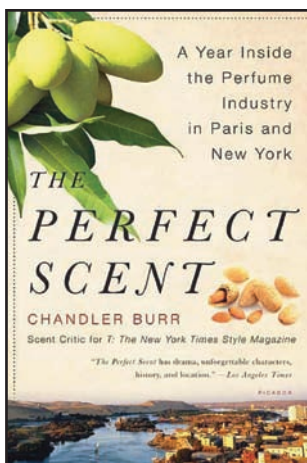
There will be an evening book club discussion group on Wednesdays at 6 p.m. Please join us in the library on Wednesday, October 6, at 6 p.m. for an organizational meeting to determine the format of evening meetings.

As always, call Sheila at 504-658-4117 or email her at scork@noma.org to reserve a space at the meetings.

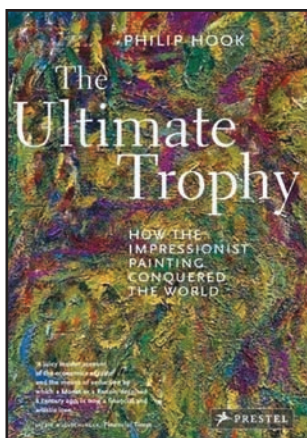
Book Club Cards

Book club cards are now available. Book club members may request either a green/gold contemporary design or a traditional book design on a white background.

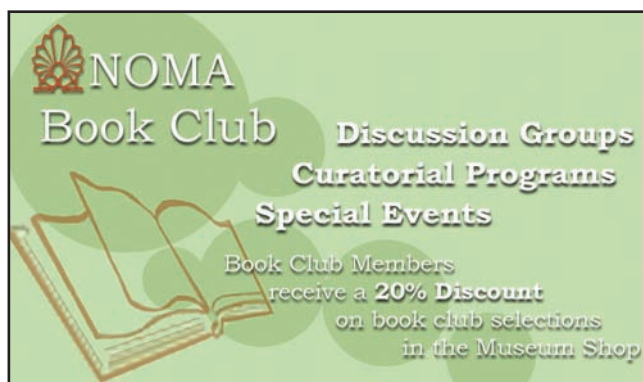
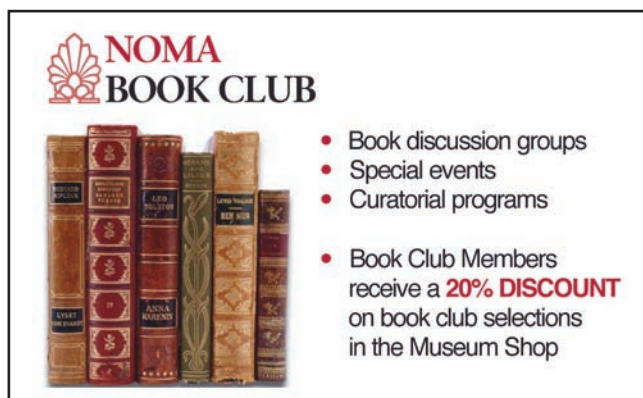
The cards can be used in the Museum Shop for a 20 percent discount on book club selections. Please pick up a card next time you visit the Museum.



The Perfect Scent



The Ultimate Trophy



NOMA Book Club cards

Obtaining Books

Most of the book club selections can be obtained through the Museum Shop. Please request copies early to ensure that they arrive in time for discussion groups. Occasionally the shop cannot get copies of books, especially if they are older or out of print. If you are unable to find the book through local bookstores, libraries, second-hand bookshops, or the Internet, let librarian Sheila Cork know and she will help you find copies.

Book Club Calendar

OCTOBER 2010

The Perfect Scent: A Year Inside the Perfume Industry in Paris and New York by Chandler Burr. Picador, 2009. ISBN-10: 0312425775. ISBN-13: 978-0312425777.

“New York Times *perfume critic* Burr (The Emperor of Scent) follows the creation of two new scents—Un Jardin sur le Nil by French luxury house Hermès, and Lovely, a celebrity fragrance by Sarah Jessica Parker—in a kind of travelogue through the international perfume industry, one of the most insular, glamorous, strange, paranoid, idiosyncratic, irrational, and lucrative of worlds. ... Burr's is a thorough and often hilarious account of perfumery's colorful characters, the science and art of fragrance creation and the human experience of scent itself.”—Publisher's Weekly (available at Amazon.com)

Wednesday, October 6, 6-7 p.m.: Planning meeting for evening book club meetings. Anyone who is interested in coming to book club in the evening, please attend.

Friday, October 8, 11:30 a.m.-1 p.m.: Special Program: *Scents and Sensibility*

From 11:30 a.m.-12:15 p.m., Amy from Hové Parfumeur, Ltd. will present a program in the library about the making of perfume. Then, from 12:30-1 p.m., we will join John Keefe, the RosaMary Foundation Curator of the Decorative Arts, in the Cameo Gallery for a walk-through and discussion of his exhibition, *Scents and Sensibility: Perfume Bottles & Related Accessories from Antiquity to the Present*, on view until October 24.

Thursday, October 14, 11:30 a.m.-1 p.m.: Book discussion group in the library

Wednesday, October 27, 6-7 p.m.: Evening book club meeting

NOVEMBER 2010

The Ultimate Trophy: How the Impressionist Painting Conquered the World by Philip Hook. Prestel, 2010. ISBN-10: 3791350579. ISBN-13: 978-3791350578.

“In 1892 Degas' painting *In the Cafe* was sold for a mere 180 guineas at auction with the public hissing as the hammer fell. Less than a century later another Impressionist work, Renoir's *Moulin de la Galette* sold at Sotheby's for GBP44.5 million accompanied by enthusiastic applause. ... Equally fascinating is the story of Impressionism's change in status. More than exceptionally pretty pictures, Impressionist works have become a currency in their own right, being bought and sold like blue-chip stock—coveted as much for their monetary worth as for their intrinsic beauty. Drawn from Hook's own experiences with art collectors and dealers, this fascinating chapter in art history is narrated through the lens of today's art market.”—Available at Amazon.com.



NOMA READS at the Hancock County Library System, Bay St. Louis, Mississippi. Front: Sheila Cork, Julianne Isaacson; Middle: Barbara Shaw, Bonnie Schmidt, Carmen Stargardter, Betty Weil. Rear: Pam Rogers, Ann Duffy, Beverly Hegre, Elena Piazza, Barbara Seawright, Isabelle Olson, Ruth Stephens. Photograph by Mary Perkins, Hancock County Library System.



Book club members review research material about Barthé. Left to right: Ruth Stephens, Bonnie Schmidt, Barbara Seawright, Metric Dockins (Hancock County Library System employee). Photograph by Mary Perkins, Hancock County Library System.

Wednesday, November 17: 11:30 a.m.-1 p.m.: Book discussion group in the library and the galleries

DECEMBER 2010

No book club meetings in December. This is a very busy time of year for all, so enjoy this break. See you again in the new year!

NOMA READS Report

April 2010 saw a month-long series of programs, readings, and discussions related to the book *Barthé: A Life in Sculpture* by Margaret Rose Vendryes. The author was the curator of the exhibition, *Beyond the Blues: Reflections of African America in the Fine Arts Collection of the Amistad Research Center*, on view at NOMA April 10-July 11, 2010.

Sixty people attended four events in April. The first of these was a book signing and discussion led by the author. She spoke about her interest in Barthé, her connection with the Amistad Research Center, and her love of Barthé's work.

On April 15, book club members went on a field trip to Bay St. Louis, Mississippi, the town where Barthé was born and where several of his family members still live. We visited the Hancock County Library System in Bay St. Louis, Mississippi, which houses five pieces of Barthé's sculpture, research material, and some personal documents.

One of the pieces on view is a *Bust of Thelma Heller* (now the *Bust of Thelma Landry*) which Barthé donated to the library for the people of Bay St. Louis. Thelma Heller was a friend of Barthé's in Jamaica (they lived on neighboring mountains) and the daughter of then-librarian Katherine Wilson. When Barthé made this donation, he was honored in Bay St. Louis and presented with the key to the city. The library proudly displays art by Barthé and other local artists.

On April 23, book club members visited the Amistad Research Center at Tulane University to view manuscripts and works by artists featured in the NOMA exhibition *Beyond the Blues*. Lee Hampton, the executive director of the Center, gave us an introduction to the facility, and Amistad's archivists toured us through the archives and an accompanying exhibition of artists' documents and art.

The final event was a book discussion group in the library on Friday, April 30. Members of the book club met in the library to discuss Vendryes's book and share the insights into Barthé and his work that the month's activities had given them.

Notable New Additions

Please note these new additions to the library's collection.

***Vincent van Gogh: The Letters: The Complete Illustrated and Annotated Edition* (Vol. 1-6) (759.4051 G61vvgL)**

Vincent van Gogh: The Letters: The Complete Illustrated and Annotated Edition is a six-volume set of van Gogh's letters. The special feature of this publication is the illustrations—2,000 works of art referred to in his letters (all of the known letters by him or to him), which are newly transcribed for this edition. This is a very usable publication, and van Gogh's informal sketches and drawings paired with the text that references them give a great insight into the artist's mind.



Vincent van Gogh: The Letters: The Complete Illustrated and Annotated Edition

***The Legend of Bud Shark & His Indelible Ink* (769 S531tLo)**

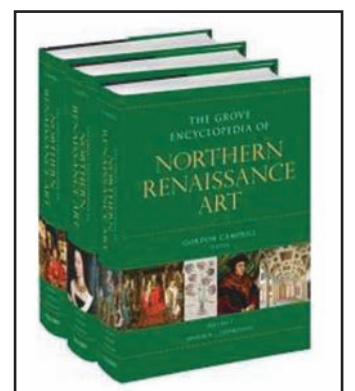
This is not a book about tattoos! At first glimpse, the book's cover suggests that this is a book of tattoo patterns. Closer inspection reveals it to be a book about contemporary printmaker Bud Shark, published for an exhibition at MCA Denver in 2009. The work of ten artists that Shark worked with (including Red Grooms, Robert Kushner, and Betty Woodman) is included and discussed.



The Legend of Bud Shark & His Indelible Ink

***The Grove Encyclopedia of Northern Renaissance Art: Three-volume set* (709.02403 G883tge)**

Grove sets the standard for scholarly publications, and here, once again, they have achieved a tour de force. The three volume format allows the authors to present in-depth studies of the art of this period. Five hundred-plus illustrations accompany the updated articles. The encyclopedia includes an extensive bibliography which is useful to anyone needing additional sources of publications of this period.



The Grove Encyclopedia of Northern Renaissance Art: Three-volume set

Volunteer Opportunities in the Library

The library always needs volunteers to help with routine library tasks such as processing and shelving books, organizing and filing catalogue cards, sorting and adding material to the artist files, organizing the periodical display area, and setting up for meetings and programs. If you are interested in contributing your time to the library, please contact the librarian, Sheila Cork, at 504-658-4117 or by email at scork@noma.org. ■

NOMA EDUCATION:

Exhibition Openings

Wednesday, October 20, 6 p.m.: *Selections from Project 35: International Video* (Contemporary Galleries) and *Déjà Vu All Over Again: Generic Art Solutions* (Weisman Galleries)

Sunday, November 14, 10 a.m.: *Great Collectors/Great Donors: The Making of the New Orleans Museum of Art, 1910-2010* (EWF Galleries) and *Bernard Faucon: The Most Beautiful Day of My Youth* (Templeman Galleries)

Wednesday, December 1, 6 p.m.: *DIFFERENT STROKES FOR DIFFERENT FOLKS: Selections of Glass from the Harter, Jastremski, and Sawyer Gifts* (Cameo Gallery)

Lectures, Walk-throughs, and Special Events

Wednesday, October 13, 6 p.m.
Ancestors and Descendants Lecture (Stern Auditorium)

As part of NOMA's special programming for the *Ancestors and Descendants* exhibition, anthropologist and scholar James E. Snead will give a lecture entitled "The Battle for Bonito: George Pepper and American Archaeology at Chaco Canyon during the 1890s." A professor at George Mason University in Fairfax, Virginia, Snead has published widely on the subject of Southwest archaeology.

Friday, November 5, noon
Exhibition Walk-through: Selections from Project 35: International Video (Contemporary Galleries)

Join Miranda Lash, NOMA Curator of Modern and Contemporary Art, in a discussion of international video art, with a focus on artists Guy Ben-Ner, Wanda Raimundi-Ortiz, Kota Ezawa, Tuan Andrew Nguyen, and Phù Nam Thúc Hà.

collection through the active engagement of extraordinary art collectors and philanthropists.

The centennial exhibition *Great Collectors/Great Donors* traces the one hundred year development of the Museum's collections from the time the building itself was gifted to the City of New Orleans by Isaac Delgado in 1911, to the present. Led by Bullard, director emeritus and curator of the exhibition, this walk-through will link the interests of various collectors to the works which fill the walls of the Museum's galleries.

Friday, October 22, noon
Fridays at Noon: Walk-through of Ancestors and Descendants (EWF Galleries)

NOMA Curator of Native American Art Paul Tarver will lead this lunch-hour walk-through of the *Ancestors and Descendants* exhibition. Meet at the entrance to the Ella West Freeman Galleries.

Wednesday, November 10, 6 p.m.
Exhibition Walk-through: Déjà Vu All Over Again: Generic Art Solutions (Weisman Galleries)

Artists Matt Vis and Tony Campbell discuss their work in the *Déjà Vu All Over Again* exhibition, including photography, video, and sculpture.

Friday, November 19, noon
Fridays at Noon: Centennial Spotlight Walk-through (EWF Galleries)

Join us for a series of walk-throughs highlighting the New Orleans Museum of Art's centennial exhibition.

Friday, November 12, noon
Fridays at Noon: Walk-through of Scents and Sensibility (Cameo Gallery)

The organizing curator of this popular exhibition, John W. Keefe, will present a brief overview of the fascinating history of scent bottles from the ancient world to the present day.

Friday, December 3, noon
Walk-through of the Sydney and Walda Besthoff Sculpture Garden
Join Miranda Lash, Curator of Modern and Contemporary Art, and Pamela Buckman, Sculpture Garden Manager, in a joint-tour of the Sculpture Garden. Lash will discuss highlights in the sculpture collection, including works by Henry Moore, Rene Magritte, and Louise Bourgeois, while Buckman will discuss horticultural aspects of the garden, recent improvements, and community programming.

Sunday, November 14, 2 p.m.
Exhibition Walk-through: Great Collectors/Great Donors: The Making of the New Orleans Museum of Art, 1910-2010 (EWF Galleries)

During his almost forty year tenure as director of the New Orleans Museum of Art, John Bullard built NOMA from a small local institution to a nationally respected art museum. All the while, he worked to develop the Museum's



Ancestors and Descendants



Scents and Sensibility



Generic Art Solutions

PROGRAMS & ACTIVITIES



*Great Collectors/
Great Donors*

**Wednesday, December 8,
6 p.m.**

**Panel Discussion: *Great
Collectors/Great Donors***

**Moderator: E. John Bullard,
Director Emeritus**

In honor of those donors whose collections have formed the foundation of NOMA's permanent collection over the past one hundred years, NOMA will present *Great Collectors/Great Donors* as part of its centennial celebration. This first critical examination of the formation of the Museum's permanent collection will illuminate for our audiences the breadth and scope of the permanent

collection, as well as the lasting impact of philanthropy in the visual arts. Some of the names of these collectors may be familiar to you for the long-lasting impact their generosity, vision, and good taste has had on the New Orleans arts community and the city in general: Chapman Hyams, Samuel Kress, Mrs. Frederick Stafford, Mr. and Mrs. Melvin Billups, Victor Kiam, Sunny and P. Roussel Norman, Dr. Kurt Gitter, Mrs. Randolph Richmond, and Walda and Sydney Besthoff.

John Bullard will moderate a panel discussion with several longtime Museum donors whose art interests represent a range of fields.

Friday, December 10, noon

**Fridays at Noon: Centennial
Spotlight Walk-through
(EWF Galleries)**

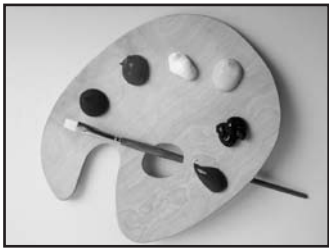
Join us for a series of walk-throughs highlighting the New Orleans Museum of Art's centennial exhibition.

Friday, December 17, noon

**Fridays at Noon: Centennial
Spotlight Walk-through
(EWF Galleries)**

Join us for a series of walk-throughs highlighting the New Orleans Museum of Art's centennial exhibition.

Art-Making Activities



**Saturday, October 9, noon-
3:30 p.m.**

In collaboration with Japan Fest, Museum visitors are invited to participate in an art-making activity celebrating the culture and art of Japan. Participants will create their own artwork inspired by the Japanese works on display. Visitors are encouraged to view the Museum's collection of Japanese art located on the third floor. This activity and the provided materials are free with Museum admission.

**Saturday, November 20,
1-4 p.m.**

Join the Museum as we kick off our centennial celebration with a centennial-themed family art-making activity. Visitors are encouraged to explore NOMA's permanent collection as we enter into our one hundredth year. This activity and the provided materials are free with Museum admission.

**Saturday, December 4,
1-4 p.m.**

Visitors are invited to participate in a family art-making activity celebrating the Museum's ninety-ninth birthday. This activity and the provided materials are free with Museum admission.

Educator Evenings

Each month beginning in October, we invite educators and school administrators to our special Educator Evenings at the New Orleans Museum of Art. These Educator Evenings are held on Wednesdays from 4:30 to 6 p.m. Evenings will feature light refreshments and a chance to relax and engage with your fellow educators, along with a private tour of selected highlights of NOMA's permanent collection or special exhibitions and

ideas for incorporating art into your classroom curriculum. This semester's dates and topics are:

- **Wednesday, October 13**
Native American Art @ NOMA
- **Wednesday, November 10**
Twentieth-Century and Contemporary Art
- **Wednesday, December 8**
100 Years of NOMA Masterpieces

There is no charge for these programs, but space is limited and pre-registration is required. Please call (504) 658-4128 to register.

Educator Workshop

On Wednesday, November 17 from 4:30 to 6 p.m., join NOMA Education Department staff, guest speakers, and your colleagues for a hands-on professional development workshop exploring NOMA's special centennial exhibition, *Great Collectors/Great Donors: The Making of the New Orleans Museum of Art, 1910-2010*. We will discuss the concept of "masterpiece" as

it relates to the Museum's collection, and learn ways to integrate NOMA's splendid collection of art into the classroom. Light refreshments will be served and materials will be provided. There is no charge for the program, but space is limited and registration is required. Please call (504) 658-4128 to register.

Visit NOMA for a Unique Shopping Experience

**SPECIAL MEMBERS
PRE-HOLIDAY SHOPPING
EVENT**

ONE DAY ONLY!

Tuesday, November 30, 8:30 a.m. - 6 p.m.

Members will receive a special **20% discount** on everything in the **NOMA Shop!*** Plus a large selection of special bargains. Have your pick of the holiday season's best gifts at substantial savings!

*Discount does not apply to already marked-down items.



Angel banks come in three colors. \$14.00



Momiji Message Dolls - Use these adorable dolls to send messages to your friends. Assorted styles - \$18.00 each.



Our labels, sticky notes, boxed cards, and stationery fill your correspondence needs and make perfect gifts.



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An assortment of boxed holiday cards awaits your selection.

Stop by the Museum Shop, call us at 504-658-4133, or shop online at www.noma.org/museumshop.
We Ship in the Continental U.S.

Museum Shop Featured Artists

Come meet and mingle with our featured artists on the following dates.



WEDNESDAY, OCTOBER 6, 6-8 P.M.

Heather Elizabeth

Heather Elizabeth is a fifth generation New Orleanian. Her company, Heather Elizabeth Designs, was formed in 2002. Her love of all things New Orleans inspired her to create wearable art and accessories for the home. The nature of her work helps to convey the city's unique spirit to locals and tourists alike. Each item is

handcrafted by Heather Elizabeth herself in the back of her New Orleans shotgun home. You may have seen her pieces featured in such publications as *The Times Picayune*, *Gambit Weekly*, *Cue*, *The Philadelphia Inquirer*, *New Orleans Living Magazine*, and *New Orleans Homes & Lifestyles Magazine*.



WEDNESDAY, NOVEMBER 3, 6-8 P.M.

Vitrice McMurry

Vitrice McMurry is a New Orleans jewelry designer whose inspirations range from the tropical environs of the Crescent City to Mayan forms viewed during her travels to Central America. Using a combination of cast and constructed techniques, McMurry makes each of her pieces individually by hand in her Bayou St. John studio. Her jewelry features materials including silver, 14-karat and 18-karat gold, and a

variety of stones, and draws on a contemporary mixture of textures and finishes to create depth and interest.

An award-winning designer, McMurry has shown her work at American Crafts Council shows and other top shows around the country. Her pieces are currently on view at Rhino Contemporary Crafts Gallery and Symmetry Jewelers, both in New Orleans.



WEDNESDAY, DECEMBER 1, 6-8 P.M.

James Vella

James Vella was born in Denver, Colorado, and graduated from Hastings College in Nebraska where his undergraduate degree was in education and studio painting. As a graduate student Vella discovered glass and glass has been his medium for over fifteen years. His work has been featured in galleries across the country and internationally. In 2005, he was awarded an artist residency at the Eisch

Factory in Frauenau, Germany. Vella is the owner of Vella Vetro Art Glass Studio in New Orleans and has been on staff at Pilchuck Glass School for many years.

Vella often uses every day items as inspiration and gives them life and meaning in the context of his glass sculptures. These recognizable objects are transformed in glass to tell a story.

PROGRAM SPONSORS

Annual operating support for NOMA’s exhibitions, free admission for Louisiana residents, family workshops, films, lectures, art classes, and numerous other special programs enjoyed by visitors from throughout the city, the state, the country, and, indeed, the world, are made possible through the generosity of our many sponsors. The New Orleans Museum of Art and its thousands of visitors are deeply grateful to these friends for their continued commitment. If you would like additional information on sponsorship, please contact the Museum’s Development Department, 504-658-4100. ■

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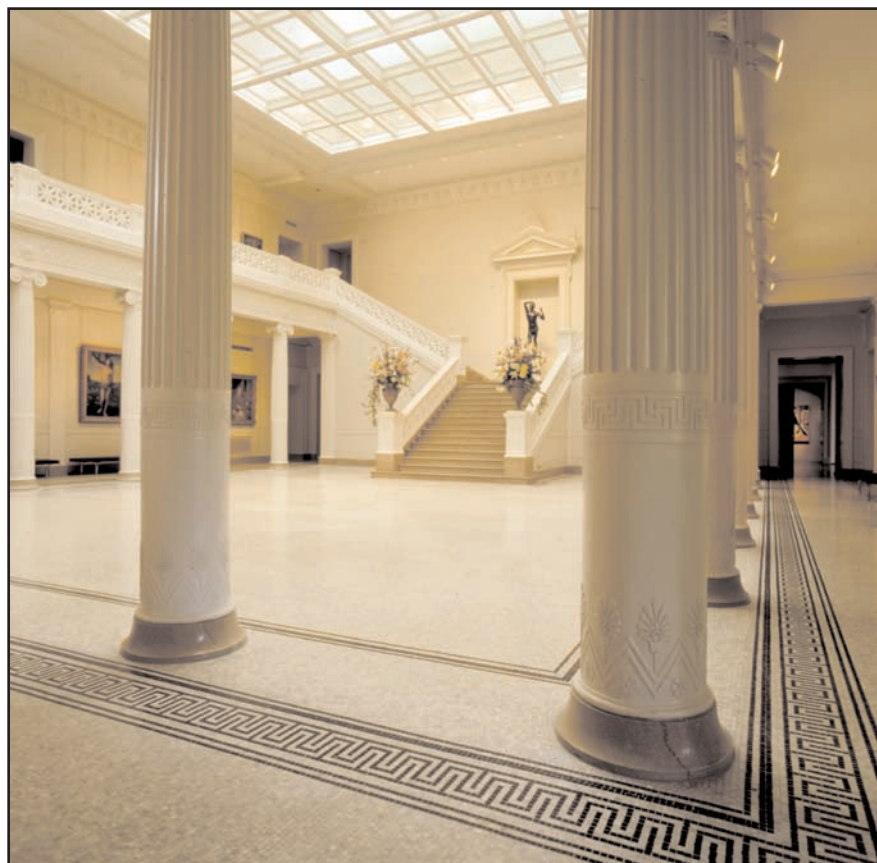
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BOARD OF TRUSTEES

BOARD MEETING SCHEDULE

NOMA’s Board of Trustees will meet Wednesday, October 20, November 17, and December 15, 2010 at 4 p.m.

NVC

GENERAL MEETING RECAP

The NVC held its final general meeting of the year on September 13. The nominating committee, chaired by Diane Walmsley, presented the 2011 slate of officers, which was approved by the membership. The new team, which will assume office on January 1, will lend their talents to fund-raising for NOMA’s centennial year, and will be led by Chair Kimberly Zibilich. Others elected are: Chair-Elect, Elizabeth Ryan; Odyssey Ball Chairs, Mr. and Mrs. Michael Moffitt (Brenda); Recording Secretary, Petra Guste; Corresponding Secretary, Dana Hansel; Treasurer, Laura Carman; Vice-Chair of Activities, Glendy Forster; Vice-Chair of Membership, Jennifer Rowland; Vice-Chair of Fund-raising, Joni Diaz; At-Large, Cammie Mayer; At-Large, Jean Taylor; Parliamentarian, Julie George.



NVC members had their first opportunity to meet and welcome new NOMA Director Susan M. Taylor at the event. Ms. Taylor, who appeared as a guest speaker, shared her vision for NOMA. After Ms. Taylor’s talk, members enjoyed conversation and light refreshments in the Great Hall.

SAVE THE DATE!

NVC Home and Art Tour Chairs Carol Hall and JoAnn Christopher are busy organizing a Home and Art Tour for April 16, 2011. As in the past, homes will be chosen for their architectural significance or their artistic contents. Save the date and stay tuned for details. ■

STAFF NEWS

NOMA’s editor of museum publications, **Caroline Goyette**, was recently awarded a fellowship and four-week residency at the Vermont Studio Center (VSC). Located in Johnson, Vermont, VSC is the largest international artists’ and writers’ residency program in the United States. Goyette, who earned her M.F.A. in Creative Writing at the University of Oregon, was in residence during the month of September. She is at work on a collection of short stories.

SENIOR STAFF

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Lisa Rotondo-McCord, *Assistant Director for Art/Curator of Asian Art*
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Todd Rennie, *Preparator*
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Ty Smithweck, *Controller*
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William Sooter, *Preparator*
Rachel Strassel, *Public Programs Assistant*
Paul Tarver, *Registrar/Curator of Native American and pre-Columbian Art*
Rebecca Thomason, *Planned Museum Events Coordinator*
Steve Thompson, *Computer Coordinator*
Patricia Trautman, *Museum Shop Manager*
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NOMA
Exhibition
Schedule



**Ancestors and Descendants:
Ancient Southwestern
America at the Dawn of the
Twentieth Century,
Selections from the George
Pepper Native American
Archive at the Middle
American Research
Institute,
Tulane University**

Ella West Freeman Galleries
Through October 24, 2010



**Déjà Vu All Over Again:
Generic Art Solutions**

Weisman Galleries
October 20, 2010 through
February 13, 2011



**Every Year Something
New: Works on Paper
from the Permanent
Collection**

Templeman Galleries
Through October 24, 2010



**Selections from Project
35: International Video**

Contemporary Galleries
October 20, 2010 through
February 13, 2011



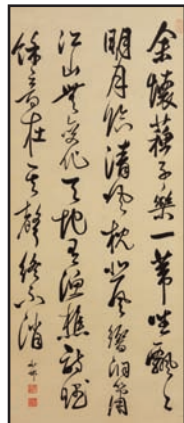
**UNTITLED [New
Orleans and the
Gulf Coast, 2005]:
Photographs by
Richard Misrach**

Bay Gallery
Through October 24, 2010



**Great Collectors/Great
Donors: The Making
of the New Orleans Museum
of Art, 1910-2010**

Ella West Freeman Galleries
November 14, 2010 through January 23,
2011



**Picturing Sound: Music,
Poetry, and the Experience
of Nature in Japanese
Edo-period Painting**

Japanese Galleries
Through January 2, 2011



**Bernard Faucon:
The Most Beautiful
Day of My Youth**

Templeman Galleries
November 14, 2010 through
March 13, 2011



**Residents and Visitors:
Twentieth-Century
Photographs of
Louisiana**

Louisiana Galleries
Through February 13, 2011



**DIFFERENT STROKES FOR
DIFFERENT FOLKS:
Selections of Glass from the
Harter, Jastremski, and
Sawyer Gifts**

Cameo Gallery
December 1, 2010 through
March 13, 2011

For further information on upcoming exhibitions
and events at the New Orleans Museum of Art, call
504-658-4100, or visit our website at www.noma.org. ■

NOMA Calendar of Events

LEGEND:

- 📄 Art-Making Activities
- ★ Exhibitions
- Films/Music
- ✿ Lectures and Walk-throughs
- 🎡 Library Events
- ❖ Mid-Week in Mid-City
(Museum Hours on Wednesdays:
12-8 p.m.)
- ✂ Sculpture Garden Events
- 🌸 Special Events

Events subject to change. Check the Museum’s website for updates: www.noma.org.



Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
					1	❖✂✿ 2 8-9 a.m. Yoga in the Garden 2 p.m. Studio in the Woods presents William Cordova Lecture (Stern Auditorium)
3	4	5	✿🎡🌸❖ 6 6-7 p.m. Scents and Sensibility Walk-through Book Club Planning Meeting (Library) Tai Chi (Galleries) 6-8 p.m. Museum Shop Featured Artist: Heather Elizabeth	7	🎡 8 11:30 a.m.-1 p.m. Book Club Special Program: <i>Scents and Sensibility</i> (Library & Cameo Gallery)	✂🌸📄 9 8-9 a.m. Yoga in the Garden 10 a.m.- 4:30 p.m. Japan Fest Noon-3:30 p.m. Art-Making Activity
10	11	🌸 12 8:30 p.m. G.A.S. <i>Spill</i> Performance	✿🌸❖ 13 6 p.m. <i>Ancestors and Descendants</i> Lecture (Stern Auditorium) 4:30-6 p.m. Educator Evening 7-8:30 p.m. St. James Cheese School (Courtyard Café)	🎡 14 11:30 a.m.-1 p.m. Book Club Discussion Group: <i>The Perfect Scent</i> (Library)	15	✂■ 16 8-9 a.m. Yoga (Sculpture Garden) Noon-5 p.m. New Orleans Film Fest screenings (Stern Auditorium)
17 Noon-5 p.m. New Orleans Film Fest screenings (Stern Auditorium)	18	19	★🌸❖ 20 6 p.m. Exhibition Openings: <i>Selections from Project 35</i> (Contemporary Galleries) and <i>Déjà Vu All Over Again</i> (Weisman Galleries) 6-7 p.m. Tai Chi (Galleries) 6-8 p.m. Book Signing: <i>New Orleans Kitchen</i> (Museum Shop)	21	✿ 22 Noon Exhibition Walk-through: <i>Ancestors and Descendants</i> (EWF Galleries) ✿ 2:30 p.m. Exhibition Walk-through: <i>Every Year Something New</i> (Templeman Galleries)	✂ 23 8-9 a.m. Pilates (Sculpture Garden)
24 ★ Last Day: <i>Ancestors and Descendants, Every Year Something New</i> , and <i>UNTITLED</i>	25	26	✿🎡🌸❖ 27 6 p.m. Exhibition Walk-through: <i>Nineteenth Century Bronzes</i> (Great Hall) 6-7 p.m. Evening Book Club Meeting: <i>The Perfect Scent</i> (Library) Tai Chi (Galleries)	28	29 NOMA closed for Voodoo Fest	30 NOMA closed for Voodoo Fest
31 NOMA closed for Voodoo Fest						

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
	1	2	🌸🔴 6-7 p.m. Tai Chi (Galleries) 6-8 p.m. Museum Shop Featured Artist: Vitrice McMurry 3	4	🌸 Noon Exhibition Walk-through: <i>Selections from Project 35</i> (Contemporary Galleries) 5	🌸🌸 8-9 a.m. Yoga (Sculpture Garden) 2 p.m. Lecture: <i>Selections from Project 35</i> (Stern Auditorium) 6
7	8	9	🌸🌸🔴 4:30-6 p.m. Educator Evening 6 p.m. Exhibition Walk-through: <i>Déjà Vu All Over Again</i> (Weisman Galleries) 6-7 p.m. Tai Chi (Galleries) 6-8 p.m. Book Signing with John Besh (Museum Shop) 10	11	🌸 Noon Exhibition Walk-through: <i>Scents and Sensibility</i> (Cameo Gallery) 12	🌸🌸 8-9 a.m. Yoga (Sculpture Garden) 7:30 p.m.-Midnight Odyssey Ball & Patron Party 13
14 🌸 10 a.m. Exhibition Openings: <i>Great Collectors/Great Donors</i> (EWF Galleries) and <i>Bernard Faucon</i> (Templeman Galleries) 2 p.m. Exhibition Walk-through: <i>Great Collectors/Great Donors</i> (EWF Galleries)	15	16	🌸🌸🔴 11:30 a.m.-1 p.m. Book Club Discussion Group: <i>The Ultimate Trophy</i> (Library) 4:30-6 p.m. Educator Workshop 6-7 p.m. Tai Chi (Galleries) 17	18	🌸 Noon Centennial Spotlight Walk-through (EWF Galleries) 19	🌸📖 8-9 a.m. Yoga (Sculpture Garden) 1-4 p.m. Art-Making Activity 20
21	22	23	🌸🔴 6-7 p.m. Tai Chi (Galleries) 24	25 Thanksgiving Day Museum Closed	26 Museum Open	🌸 8-9 a.m. Pilates (Sculpture Garden) 27
28	29	🌸 8:30 a.m.-6 p.m. Museum Shop Holiday Sale 30				
Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
			🌸🌸🌸🔴 6 p.m. Exhibition Opening: <i>DIFFERENT STROKES FOR DIFFERENT FOLKS</i> <i>Residents and Visitors</i> Walk-through 6-7 p.m. Tai Chi (Galleries) 6-8 p.m. Museum Shop Featured Artist: James Vella 1	2	🌸 Noon Walk-through of Besthoff Sculpture Garden 3	🌸📖🌸 8-9 a.m. Yoga (Sculpture Garden) 1-4 p.m. Art-Making Activity 10 a.m.-5 p.m. Taylor Scholars Day 4
5	6	7	🌸🌸🔴 6 p.m. Panel Discussion: <i>Great Collectors/Great Donors</i> 4:30-6 p.m. Educator Evening 6-7 p.m. Tai Chi (Galleries) 8	9	🌸 Noon Centennial Spotlight Walk-through (EWF Galleries) 10	🌸 8-9 a.m. Yoga (Sculpture Garden) 11
12	13	14	🌸🔴 6-7 p.m. Tai Chi (Galleries) 15	16	🌸 Noon Centennial Spotlight Walk-through (EWF Galleries) 17	🌸 8-9 a.m. Yoga (Sculpture Garden) 18
19	20	21	🌸🔴 6-7 p.m. Tai Chi (Galleries) 22	23	24 Museum closes at 2 p.m.	25 Christmas Day Museum Closed
26 Museum Open	27	28	29	30	31	

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William Henry Buck (Norwegian/New Orleans, 1840-1888), "Along the Bayou," oil on canvas, signed, dated "1880," 12 in x 20 1/4 in.

Antoine-Jean, Baron Gros (French, 1771-1835), "Napoleon I, Emperor of the French (1769-1821)," oil on canvas, signed and dated "J Gros. / 1807.," 26 1/2 in. x 22 1/4 in., original giltwood frame.

James Guy Evans (New Orleans/Active, 1835-1860), "Tow Boat Conqueror of New Orleans, Capt. John Heaton, Coming up from the Balize, October 29th, 1847," oil on canvas, signed "Evans," 39 1/2 in. x 49 1/2 in. Note: A version of this painting is in the Metropolitan Museum of Art.

An Important New Orleans Coin Silver Presentation Pitcher and Goblet, Adolphe Himmel for Hyde & Goodrich, wc. 1853-1869, presented to Major General N.P. Banks, commemorating the capture of Port Hudson, July 8, 1863.

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